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SPECIAL ISSUE Luxury personal passions



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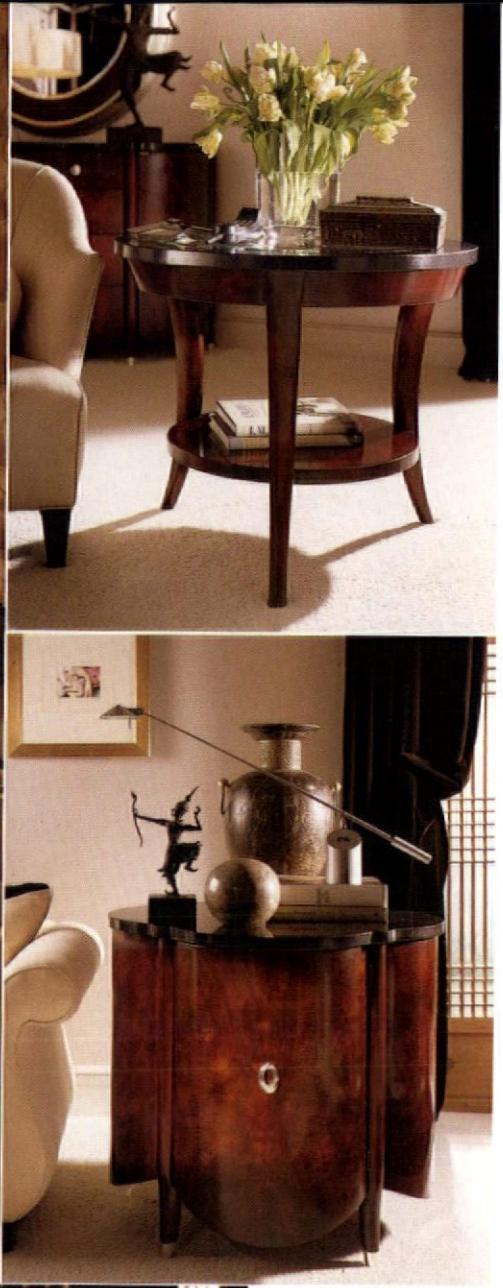


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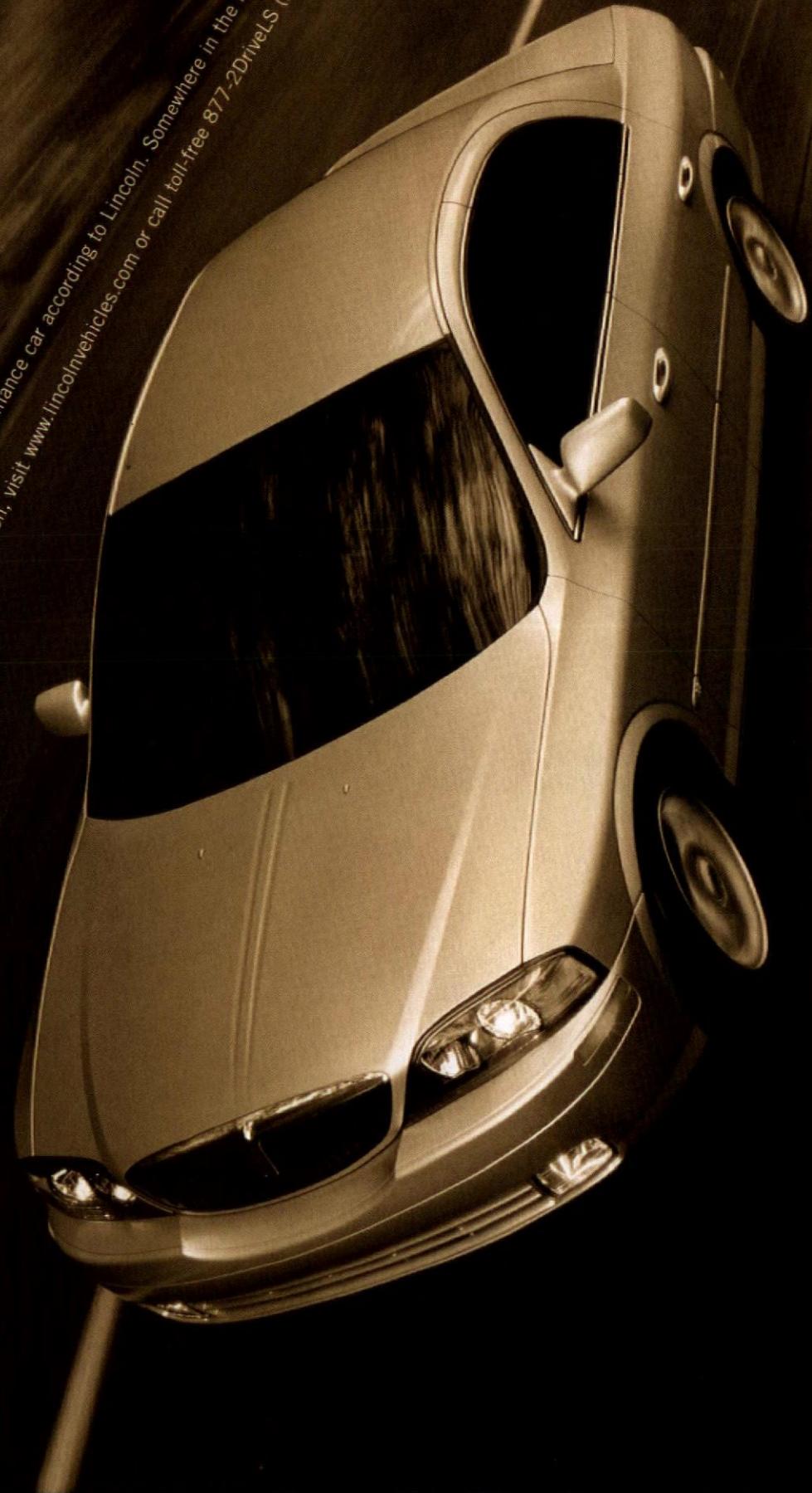
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House & Garden

special issue

In a way, our tastes define our lives. Each thing that brings particular delight resonates with memories of past joys and quiet comforts that shaped us. Luxury is, above all, a personal matter. This year we asked friends and colleagues to share their fondest individual pleasures. They told us about heirlooms, favorite shops and services, and custom-made treasures. Each is a small intimacy, a welcome into a world of one.



Luxury personal passions

The Siena Collection

Inspired by the formidable terrain and impressive artistic heritage of the Tuscany region of Italy, Siena combines continental styling with fine craftsmanship. Here, an intricate metal bed, complimented by marble topped night stands, turns any bedroom into a romantic villa. Siena wood pieces are slightly distressed, in a warm, mid-tone finish, reminiscent of the honey-brown color of the Tuscany soil.

The Siena Collection is available through your interior designer. Bernhardt is a 110-year-old maker of fine casegoods and upholstery from traditional to contemporary. For additional information call 1.800.340.0240, ext. 1050 or visit our web site at www.bernhardtfurniture.com

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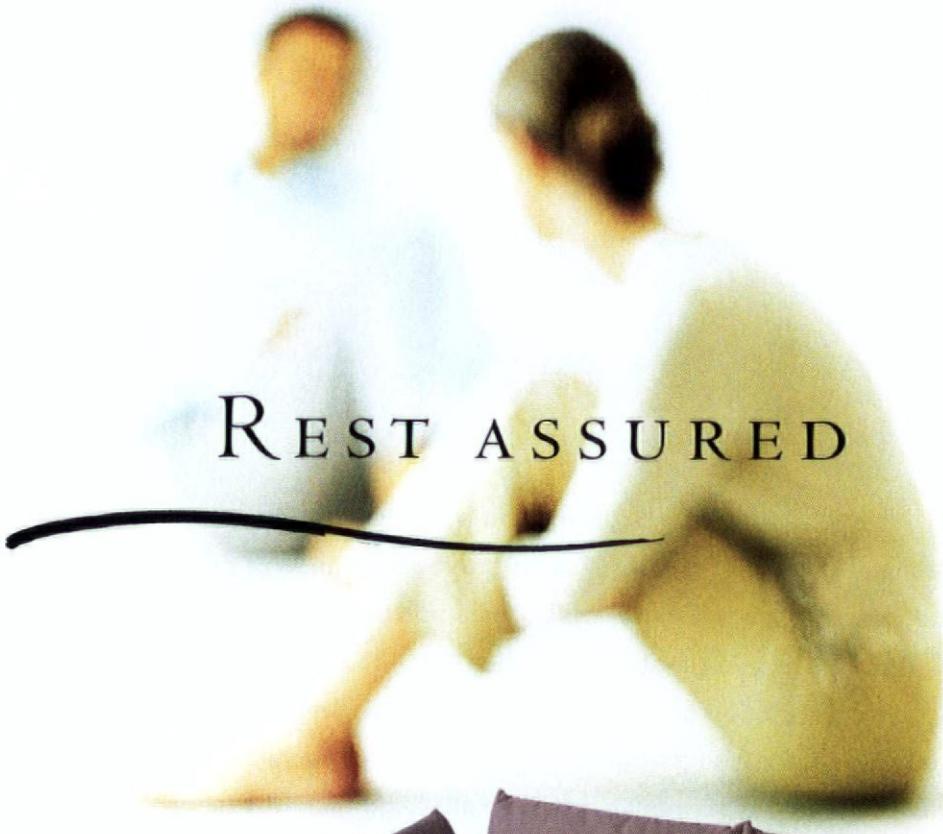
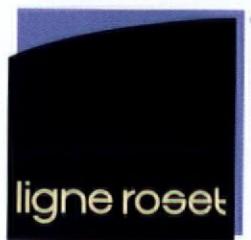
Appliances for the Kitchen of a New Era.**By Gaggenau.**

Built-in kitchen appliances from Gaggenau express a consistent attitude: the quest for the ideal balance of perfect form, highest technology, most attractive appearance and basic practicality. Anyone who professes to have good taste knows the Gaggenau line. In each of these appliances lies the experience, the ability and the know-how of our specialist. Every one of these units stands out in terms of its unique advantages and the quality of materials and workmanship. Above all, Gaggenau appliances have been awarded many design prizes for their simple beauty and functional design.

The first built-in kitchen appliances to be launched in Europe bore the distinguished Gaggenau name. Today this built-in appliance collection symbolizes the progress attained in kitchen technology. For many demanding and discerning people in Europe, North and South America, the Near and Far East, the name Gaggenau is synonymous with the greatest achievements in kitchen design.

An attractive example is the Gaggenau EB 184: The new Gaggenau series of stainless steel behind glass built-in ovens. Beautiful styling. Clean lines. Reduction to the essential. The beauty of a stainless steel appliance without the inevitable problem of fingerprints, due to the glass backed by stainless steel, surface of the oven. The 27 inch wide Gaggenau EB 184/185 with its panoramic front makes it elegant and easy to maintain.

Would you like to find out more about this exceptional oven and the other unique appliances in the Gaggenau collection? We will send you the new Gaggenau Magazine! Please call Gaggenau USA Corp. at 800-929-9808 or visit us at www.Gaggenau.com. **The Difference is Gaggenau.**



REST ASSURED

A large, soft-focus photograph of two people in a romantic embrace, their forms glowing with a warm, ethereal light against a white background. A thin black horizontal line starts from the left side of the image and sweeps across the middle, partially obscuring the text.



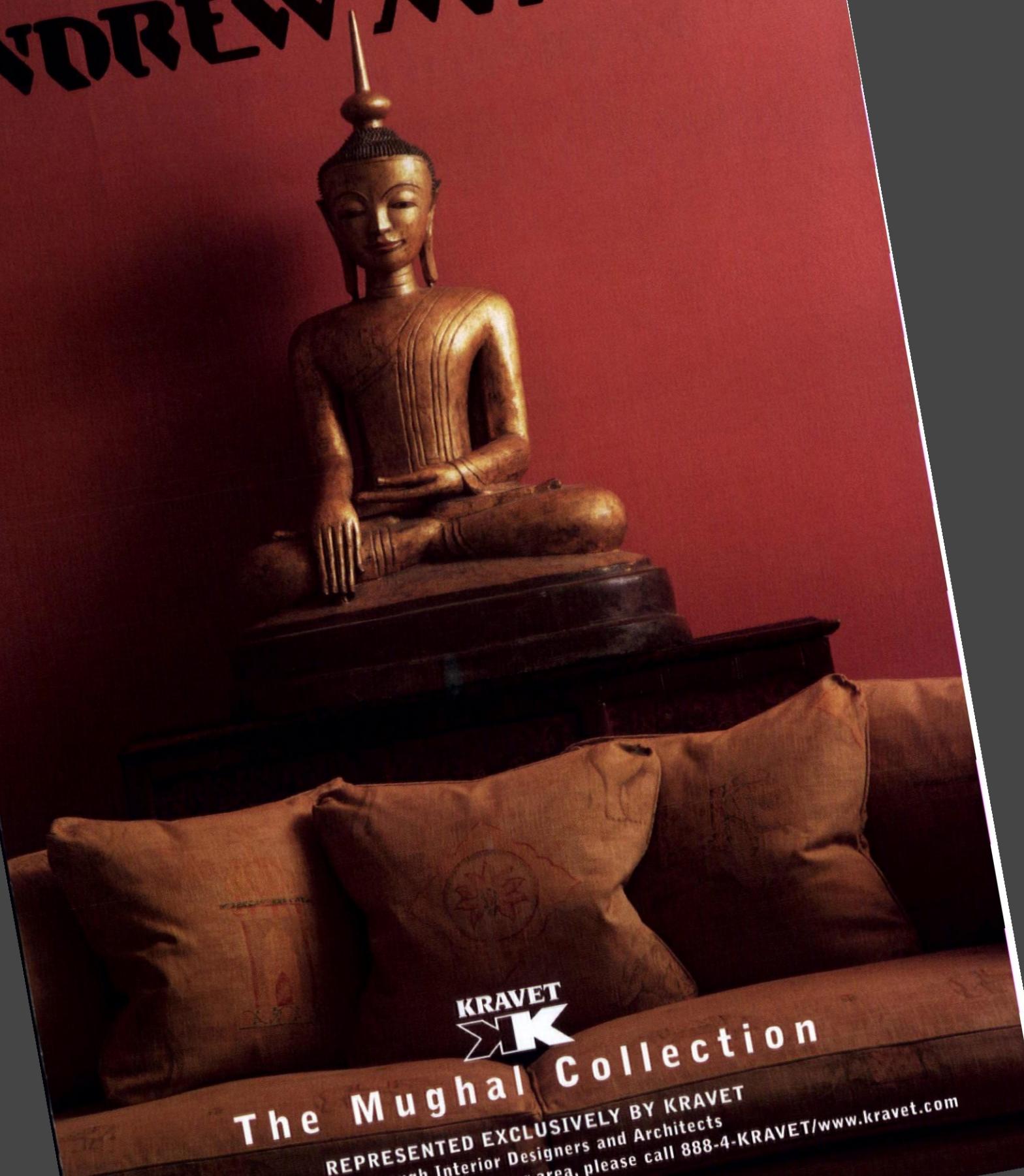
Design: Peter Maly

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From mirrored mosaics to gilded statuary, the splendors of the royal court of Siam lived again—for a few weeks, at least—on the film set of *Anna and the King*.

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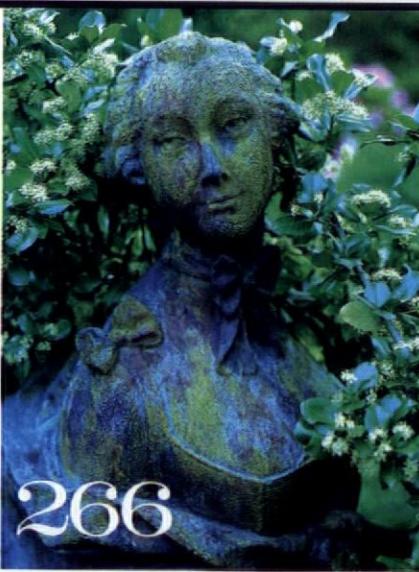
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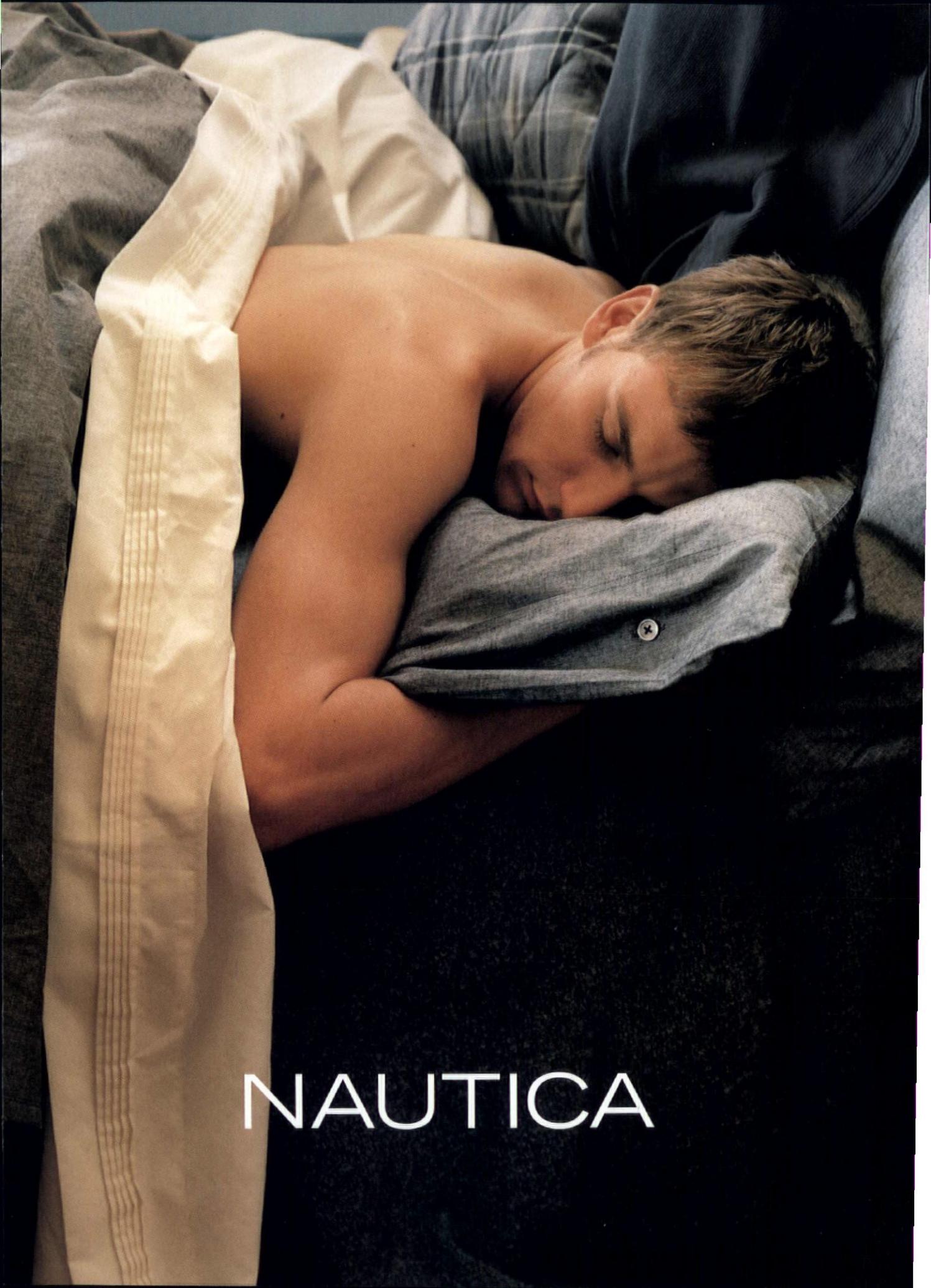
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defining moments

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Photo: Erica Lennard

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Have you ever wondered where many of your favorite public television programs come from? **NATURE**, television's longest-running natural history series. **GREAT PERFORMANCES**, which reaches a national audience large enough to fill New York's Metropolitan Opera House 235 times. **AMERICAN MASTERS**, which has set the standard for the evolving art of the documentary biography.

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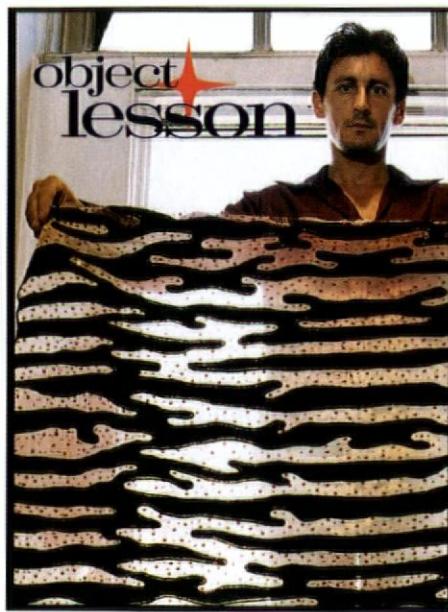


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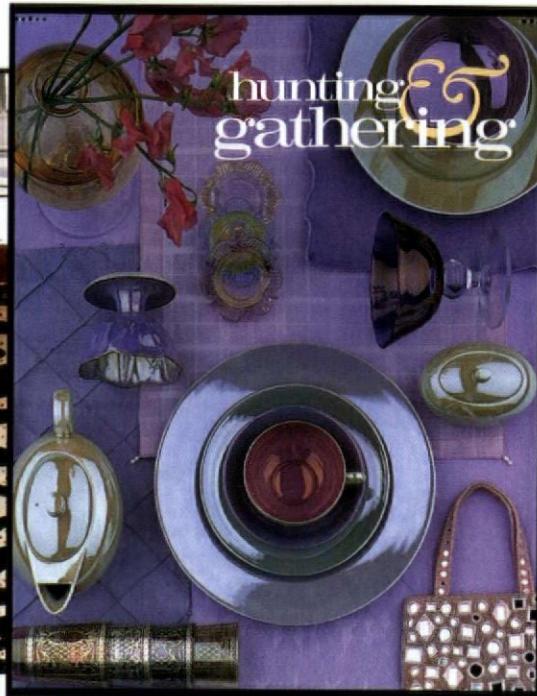
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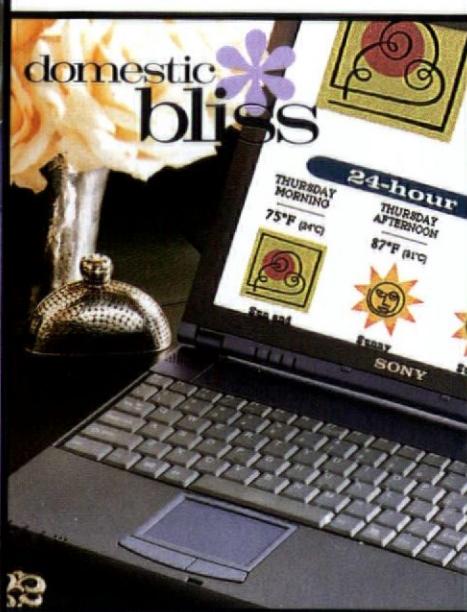
DO YOU WISH for the lighting, linen, and upholstery resources of top designers? Wish no more. We give you our subjective list of secret sources so you can get what you want.

BY INGRID ABRAMOVITCH



The Luxury List 107

HIT YOUR OWN HEIGHTS, no one else's. Plump for leather floor cushions or camp out in a cashmere-lined sleeping bag; get a massage in your garden or set your table with pastel lusterware. If you think it's luxurious, it is.

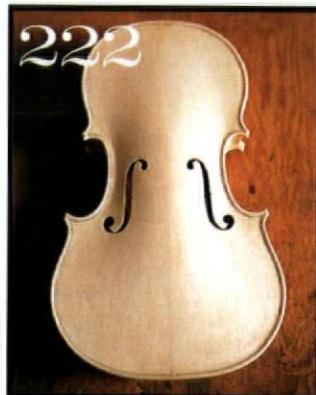


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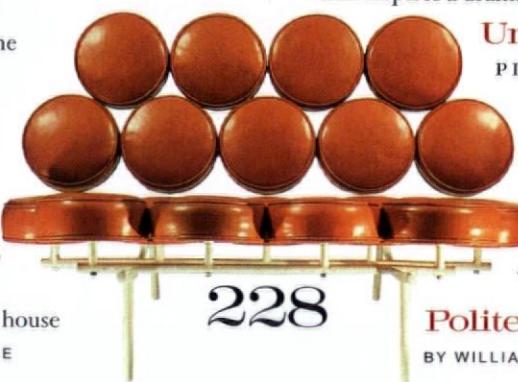
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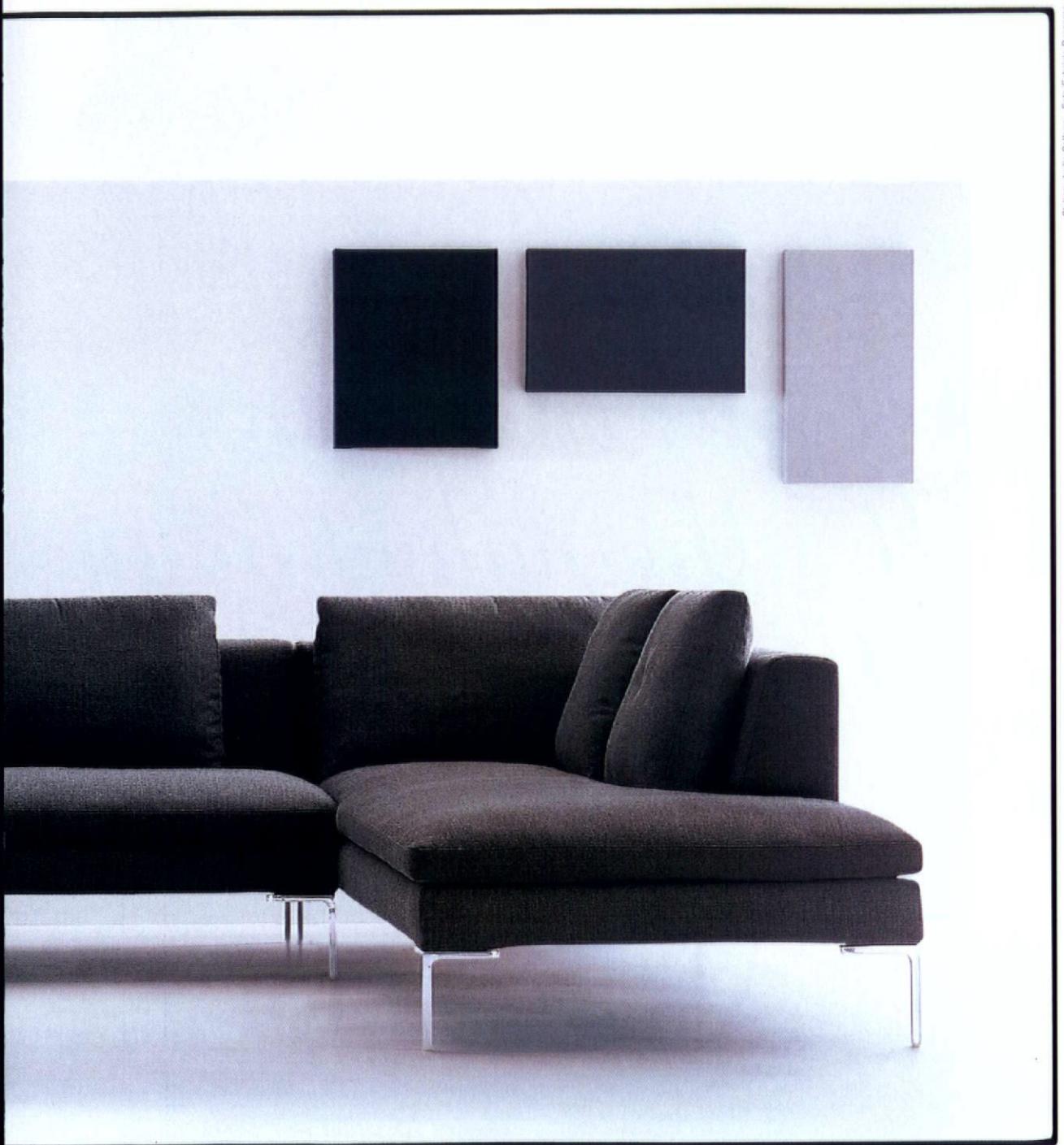
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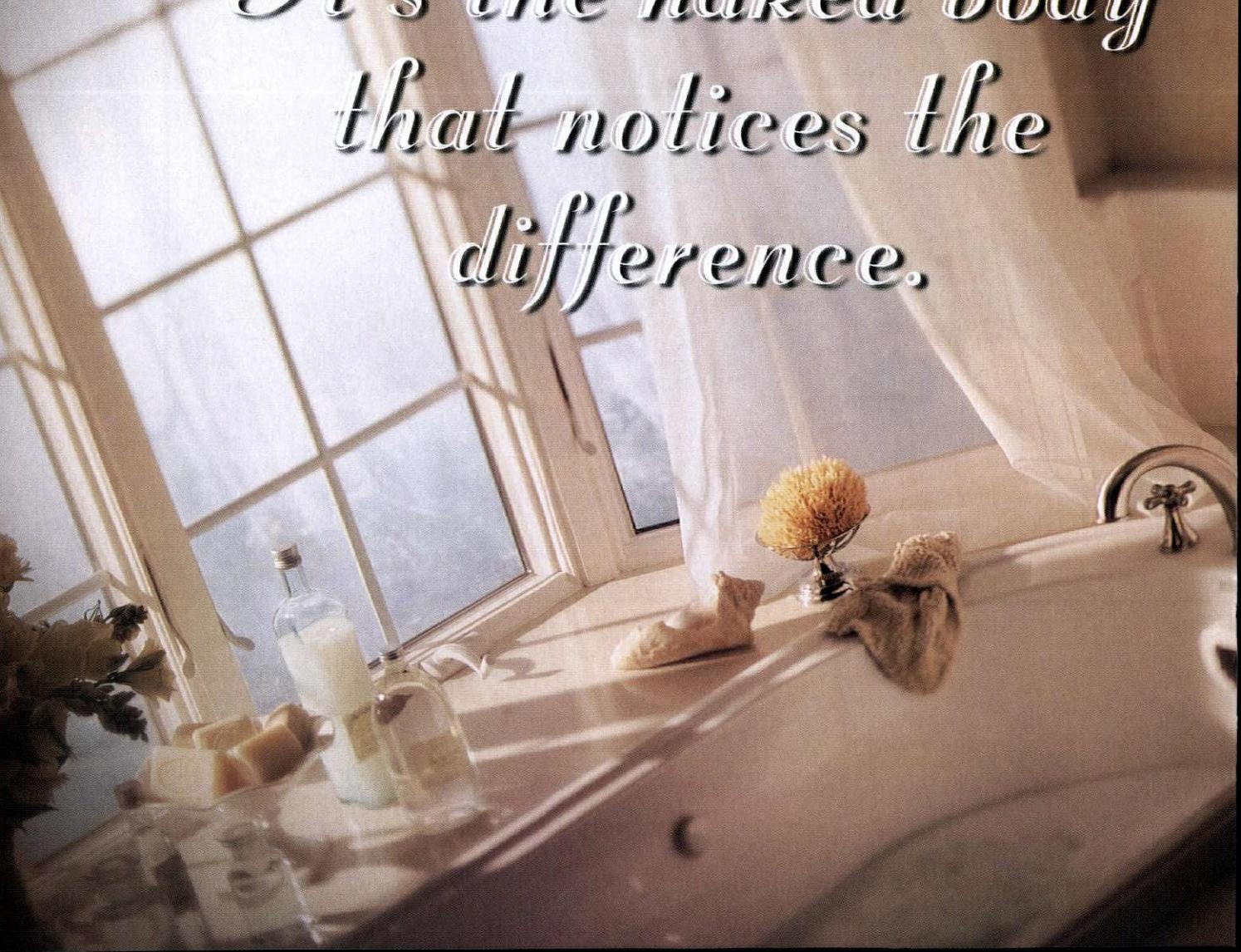
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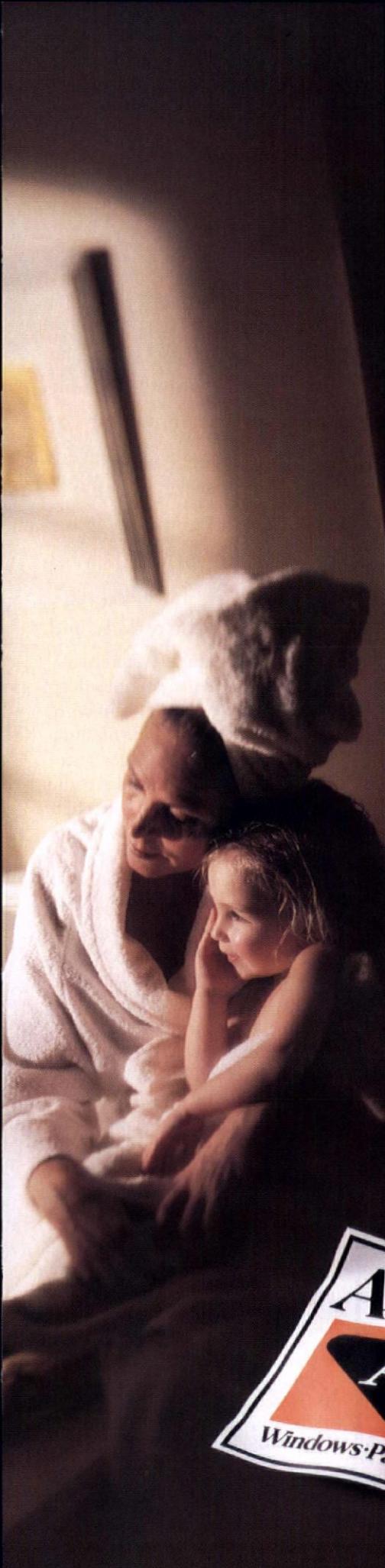


Styling studio Collage - Foto Fabiano Bergamo

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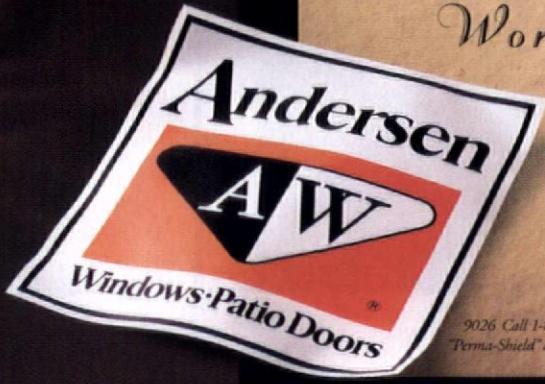
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welcome

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UST WHEN IT SEEMED you couldn't drive through your neighborhood of a summer morning without getting clogged in the local tag sale, garage sale, attic sale, or yard sale, now come the on-line analogues—year-round, national, international, 24 hours a day, 8 days a week—of every junk heap and flea market and discount bin ever known to shoppers. We are awash in stuff. We can never have enough stuff, and the less time we have to enjoy stuff the more stuff we must have. It is considered a luxury to be able to get what you want when you want it at the price you want to pay. The mantra is: Anything, anywhere, anytime. Oy. Is all this all there is?

No. We're heading into yet another level of stuff. There's a new buzz phrase making the rounds, and like all good buzz phrases it has come kiting into our skies with the requisite *Harvard Business Review* articles tied to its tail and professorial types feeding out the line as fast as they can. The new luxury, we learn, is mass customization. You know, like the Levi's jeans made to fit your legs or the Hallmark card written to fit your mood or the Toyota colored to match your wardrobe. Goods manufactured to your specifications, but made affordable because they're produced by automated processes. That's where "custom" has gone. No wonder it's become common to hear things described as "very unique."

But even at the high end of luxury goods, the experience of having can be unsatisfying. There's only so much you can pay at retail for a bag or a car or a garden bench or a linen sheet, and more and more people are paying so much. But for those who rely on the status conferred by the luxury brand, there's little comfort in seeing the same bag or car or bench or sheet coming and going around town. How then do I make the stuff mine, mine, mine?

One way, clearly, is to have it made for you, and support a re-nascent guild of artisans who pour heart and soul into the linens they embroider, the glassware they blow, the walls they color, the porcelains they shape. Each thing passing from their hands to yours, each thing born to convey a dream of beauty or graciousness or comfort. Wonderful to behold. Unique. Often very expensive.

The problem with having so much stuff floating around—whether

E-bagged, flotsamed and flea-marketed, or mass-customized—is that stuff alone simply can't satisfy the mysterious deep longing that drives us into the marketplace to begin with. Stuff, wherever it comes from, has to take on some meaning for us. Having found the stuff we want, we need to get better at hanging on to it, using it, and even loving it until it really is ours, ours, ours. After all, what is more custom—at whatever price you want to pay—than the armchair in the library whose seat cushion has taken on the shape of your seat cushion? Or the thin spots in the Persian carpet where the two most frequently used dining chairs have been pushed back from the table night after night? Or the pen whose nib has been pressed, after many letters, into making exactly the right thickness of line? Who else sees that tree framed just so by the window where you sit and drink your morning coffee? Or the path traced through the meadow over years of walking that way, because that's the way you want to get across?

That kind of path is sometimes referred to in the landscaping business as a desire path. Maybe the ultimate luxury these days is to take the time to carve out—in your house, in your garden, among your things—your own lines of desire, and then follow them to your heart's content.



A handwritten signature in black ink, appearing to read "Dominique Browning".

Dominique Browning, EDITOR

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• Porcelain:
prettier
than ever

• Tuning in to
decorating
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contributors



▲ BRIGITTE LACOMBE

Photographing the sets of *Anna and the King* ("The King and Ah!" page 318), Lacombe was as stunned by their scale as she was enchanted with the actors. "I discovered Chow Yun-Fat on this shoot," she says. "He is like an old-fashioned, elegant movie star." Jodie Foster, she says, is "always a pleasure to photograph. She's so striking." The 18-hour flight to Malaysia was a breeze for the New Yorker, whose passion for travel "has turned into an addiction."

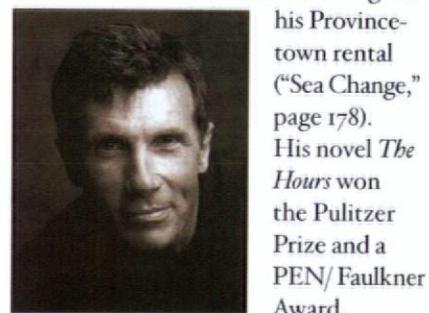


▲ CYNTHIA FRANK

Several years after our editor at large first began spinning enticing tales of its opulence, Howard Slatkin's Manhattan apartment is complete, and "The Alchemist at Home," page 248, which Frank wrote and produced, has come to splendid fruition. The duo plans a celebratory lunch "dripping in gravy" at Pals Cabin in West Orange, NJ. Frank also produced this month's story on Susie Hilfiger's interiors for children ("Suddenly Susie," page 284).

▼ MICHAEL CUNNINGHAM

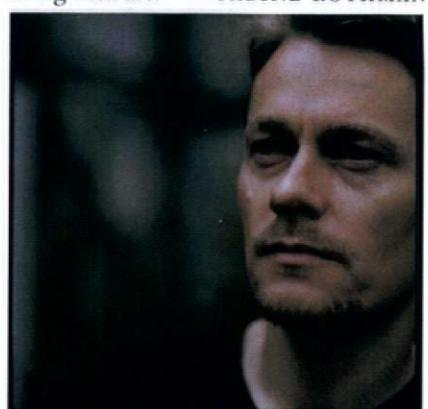
"The stuff of literature—of profound experience—is everywhere," says Cunningham, a writer with an eye for domestic detail. "It's in the Hundred Years War and in your grandmother's closet." This month he chronicles "a form of homesteading" in

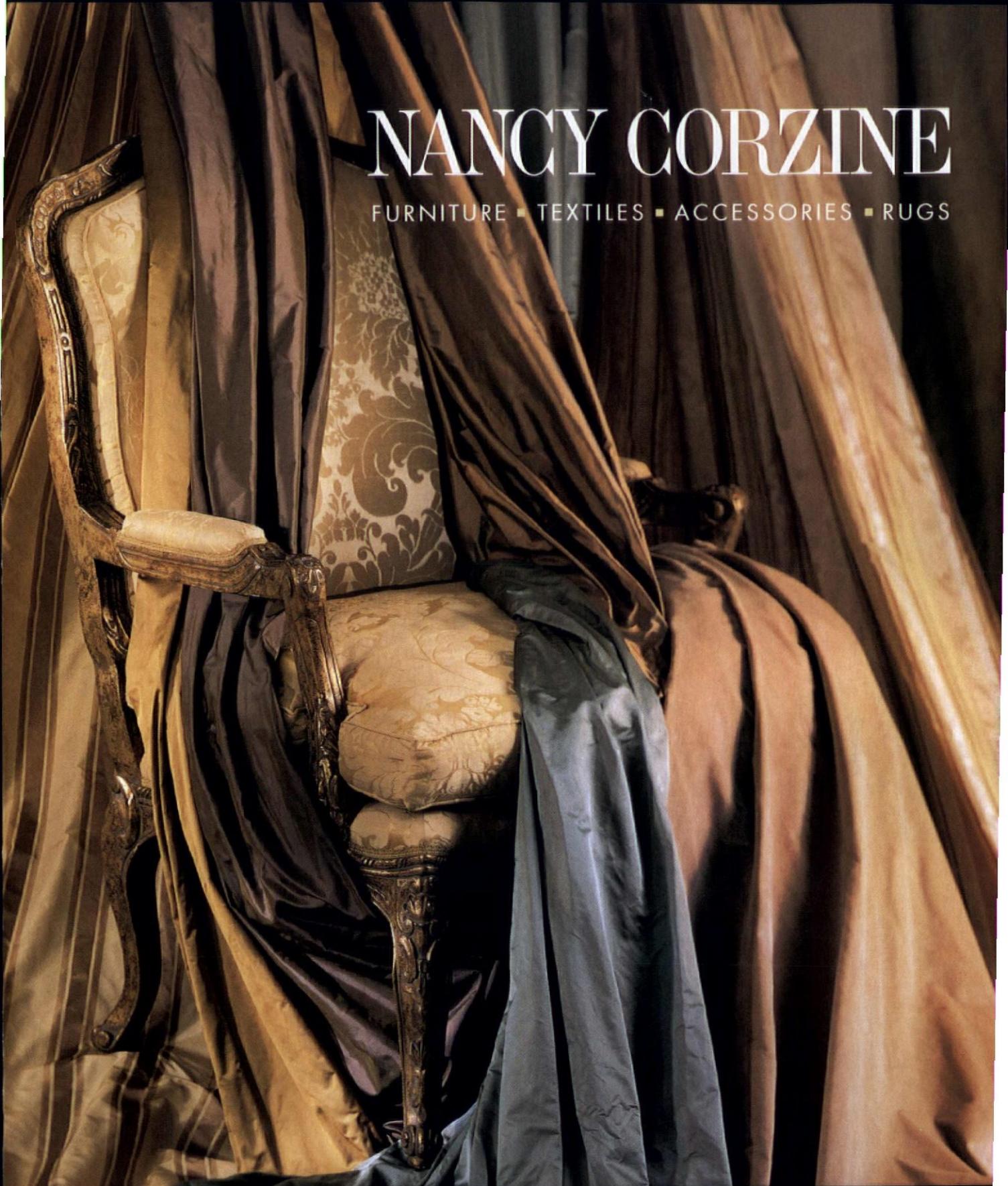


his Provincetown rental ("Sea Change," page 178). His novel *The Hours* won the Pulitzer Prize and a PEN/Faulkner Award.

▼ STEFAN STUDER

Traveling the globe to photograph the artisans featured in this month's "Object Lesson" ("Made to Order," page 153), Swiss-born Studer found himself deeply inspired by his subjects. "They are very different people," he says. "But each took the risk of deciding to make a living with art." — SABINE ROTHMAN





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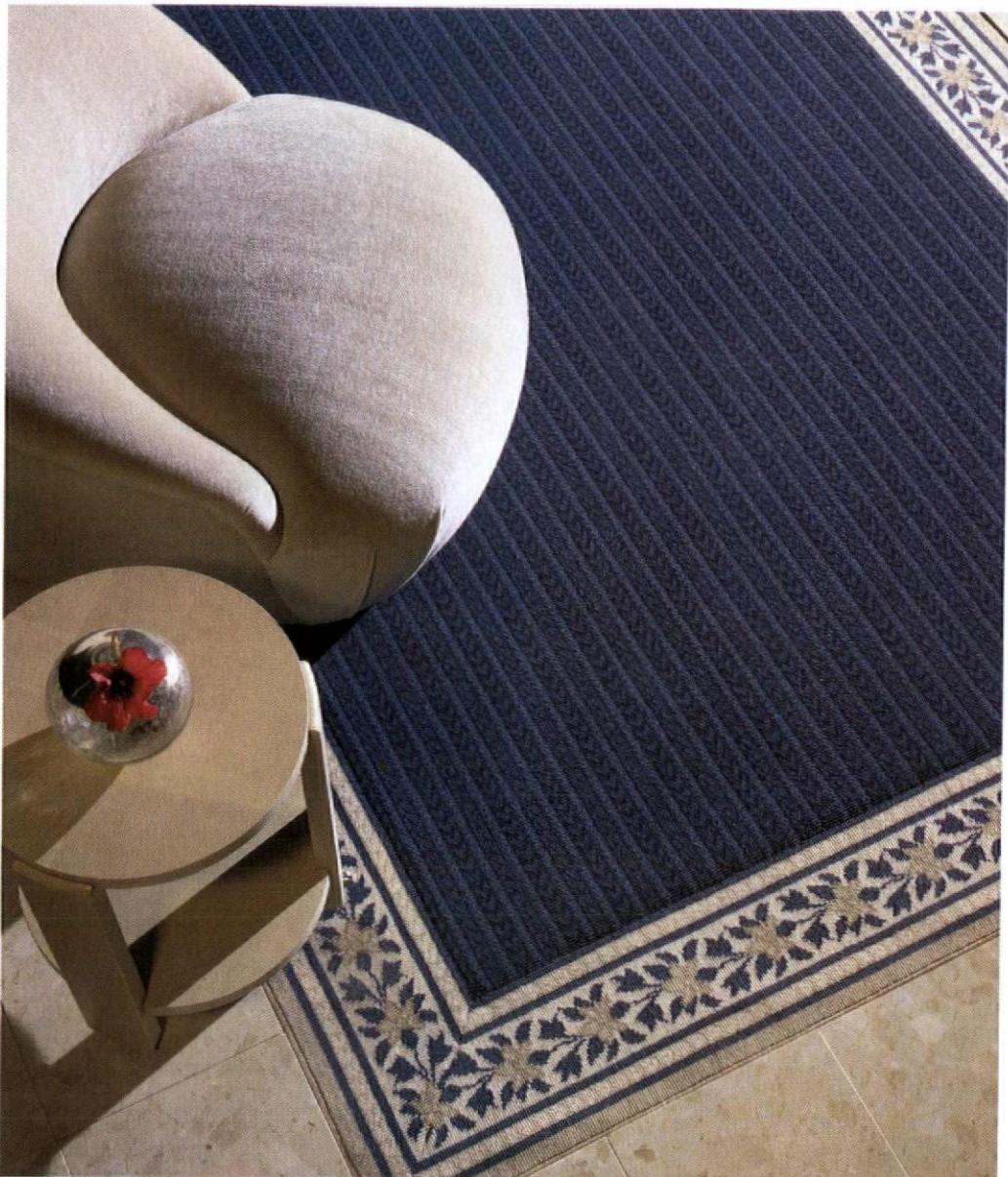


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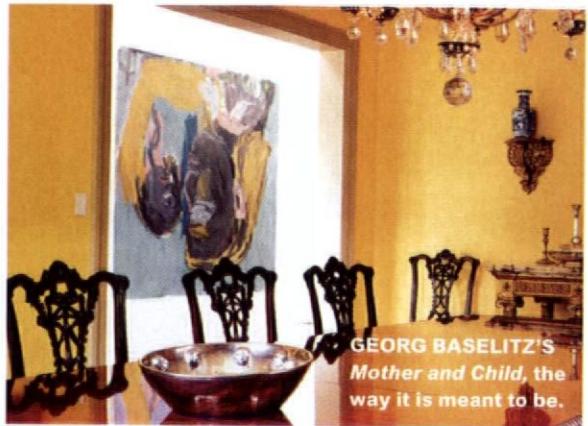
letters

the upside-down mystery

WHAT'S UP?

IN YOUR MARCH story "Mix Masters," about a Dallas couple's home that blends modern art and antiques, you note that George Baselitz's *Mother and Child* (1985) [right] can be seen through the doorway to the entrance hall. I did wonder whether it was meant to be hung upside down. Perhaps this is intentional, as it does make an interesting abstract.

WILLIAM EDMONDS, M.D.
Merritt, British Columbia



GEORG BASELITZ'S
Mother and Child, the
way it is meant to be.

I AM WRITING to point out my mistake in my earlier letter. I thought you would be interested to know that I am sure George Baselitz wanted his *Mother and Child* to be hanging upside down. In the late 1960s, Baselitz was determined to cleanse his painting of form and content externally imposed upon it. He hit upon the idea of turning the subjects upside down. *Forest Upside Down* (1969) was the first painting to employ this device. I would be grateful if you could pass on to the art owners that their taste is impeccable and they are hanging the painting as the artist intended.

WILLIAM EDMONDS, M.D.
Merritt, British Columbia

THE KITCHEN COUCH

I LAUGHED heartily at Dominique Browning's "Couch Therapy" in your April issue. My mother always had a couch in the kitchen, too. I also had a very long and fruitless search for the perfect living room couch. Finally, I decided to materialize my dream of a custom-made wrought-iron couch—the perfect solution to kids and cats. Now my son loves straightening up the living room by throwing the "throw" pillows, because, he says, "that's how they got the name."

A. J. HALSEY
North Hollywood, CA

CARPET CONSCIOUSNESS

THE STATEMENT IN your story on Anya Larkin rugs ["Sketches," April] describing the carpet industry as one "rife with child labor" may have been true a decade ago, but is no longer accurate. There is now an institution that serves to bring manufacturers and importers together in the fight against child labor. The Rugmark Foundation (www.rugmark.org) conducts independent monitoring of carpet looms and certifies the manufacturers' carpets as free of child labor.

TERRY COLLINGSWORTH
*Secretary-Treasurer
Rugmark Foundation*

THOSE OF US who regularly do business throughout the Indian subcontinent are keenly aware of the impact that we have. The very reason a carpet industry was set up in Nepal was for the good of the Tibetan refugees coming out of Chinese-occupied Tibet.

GRAHAM HEAD
*Managing Director
ABC Carpet & Home
New York City*

READERS' LETTERS are welcome at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@house-and-garden.com) and fax (212-286-8533). Please include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.

DAVID YURMAN



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Yvette Harper. Meteorologist. Year 2026.



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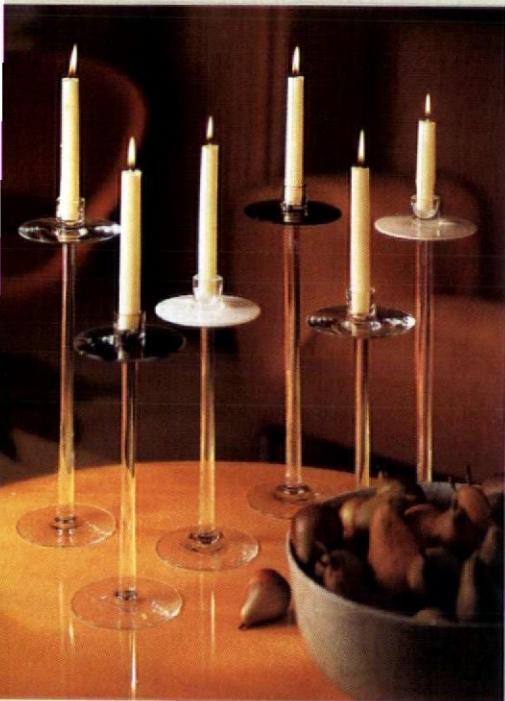
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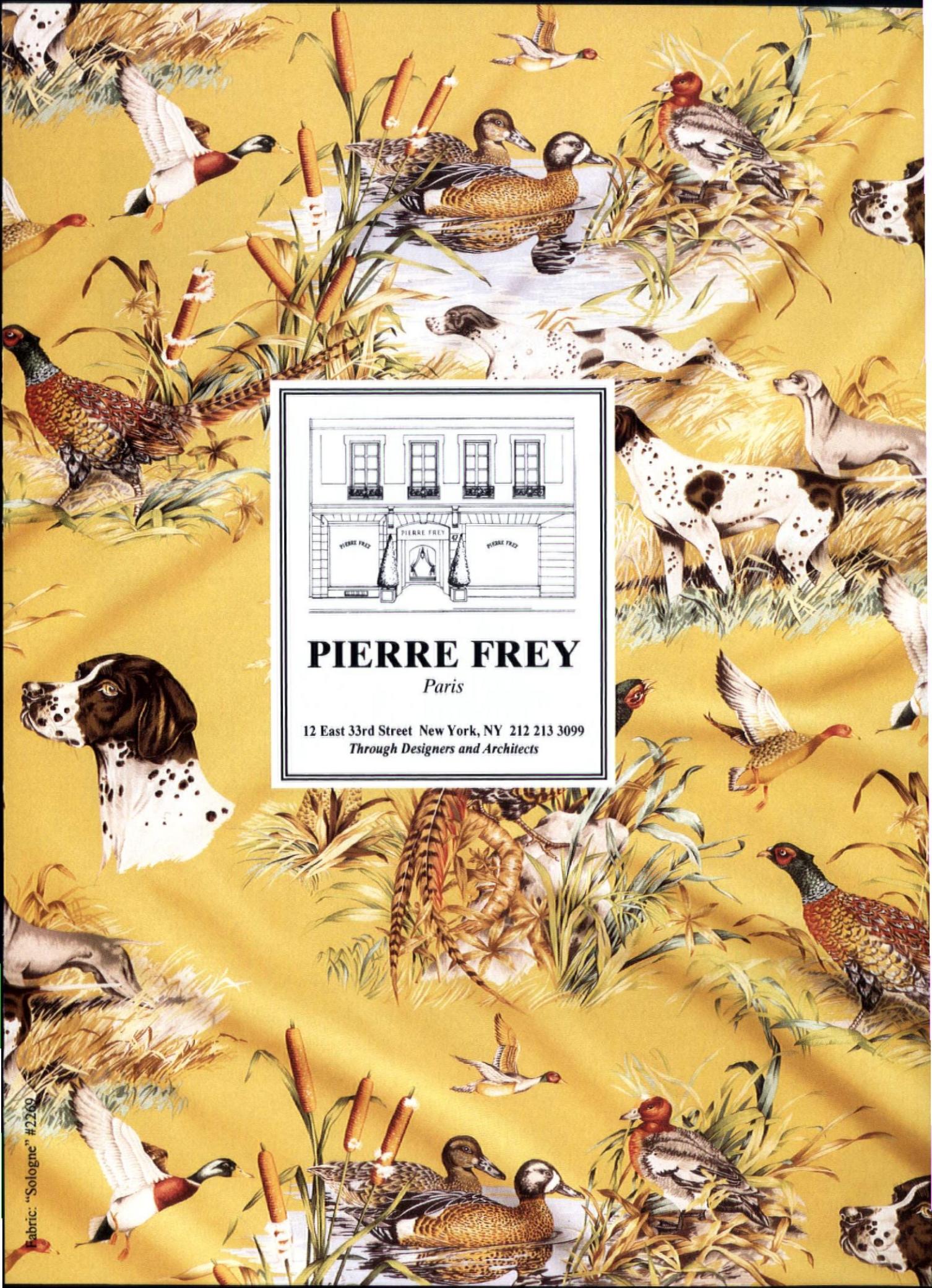
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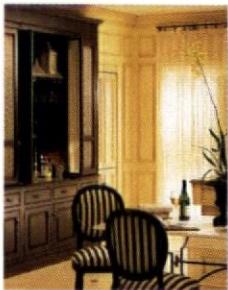
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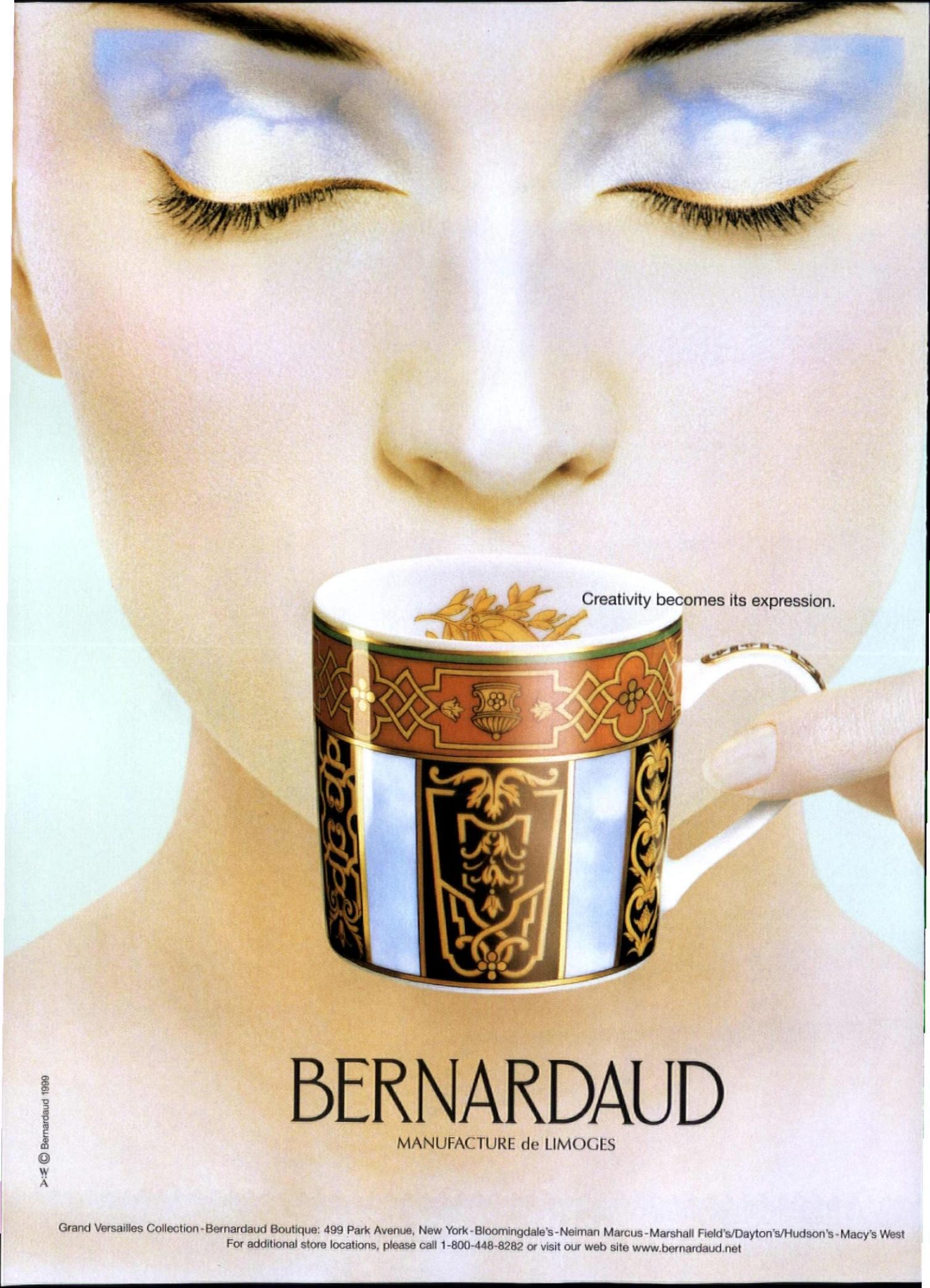
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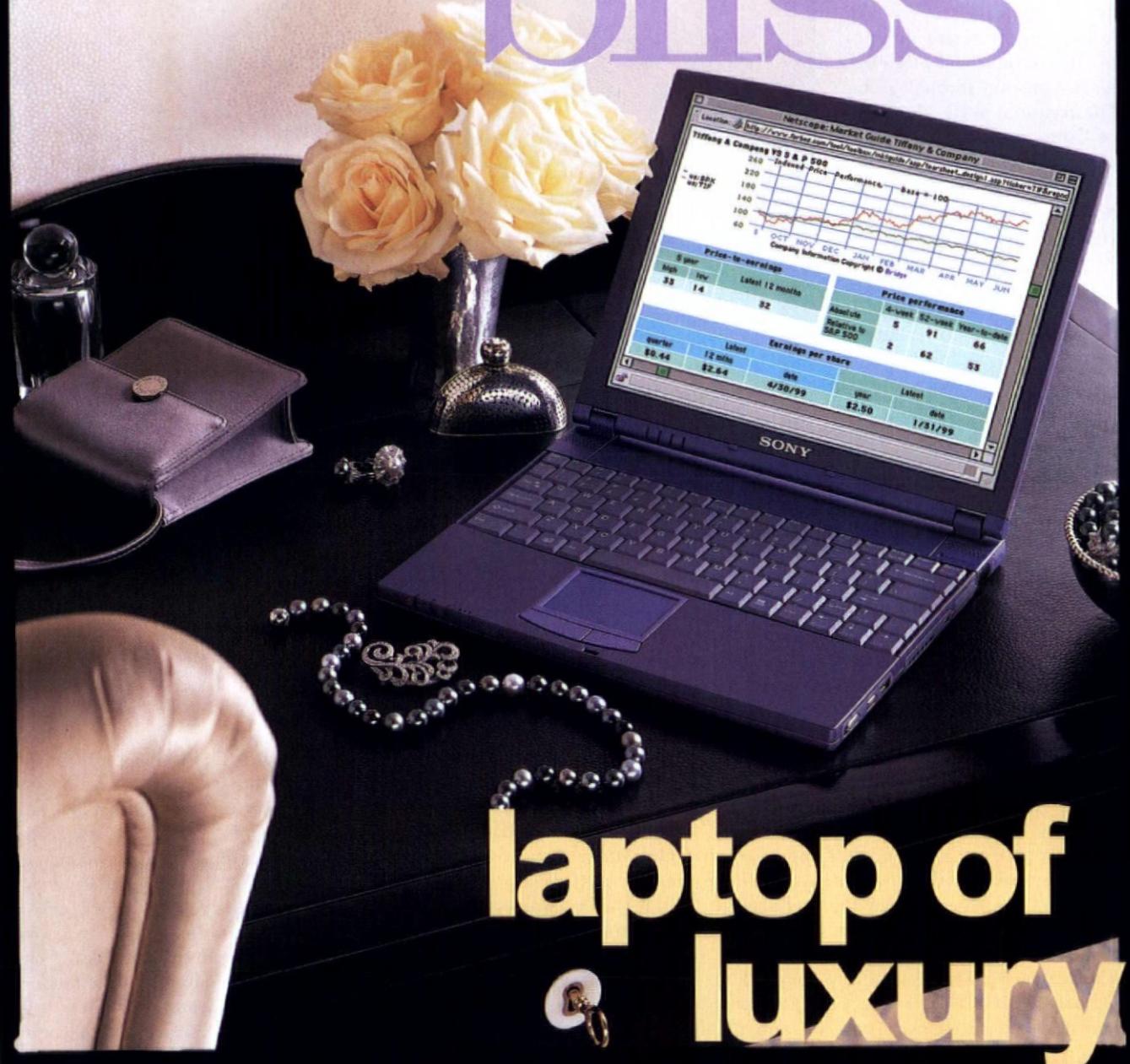
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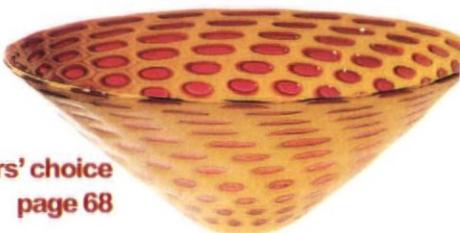
domestic bliss



laptop of luxury

APT TOP COMPUTERS ARE the quintessence of personal luxury. They grant us the liberty to turn the dressing table into a stock exchange, the kitchen into a travel agency, and the bedroom into an auction house. The leitmotif of contemporary interiors, they would seem to be at home just about anywhere. But that hasn't stopped interior and industrial designers from trying to create perfect perches for them. "We've found

e-ditors' choice
page 68



EDITED BY DAN SHAW

that there's no place people don't use computers," says Alladi Venkatesh, associate director of the Center for Research on Information Technology and Organizations at the University of California, Irvine. "While 29 percent say they use them in a home office, 15 percent say the living room, 9 percent the dining area, 4 percent the kitchen, and 16 percent the adult bedroom." Not surprisingly, Philippe Starck was one of the first to recognize the need for stylish, multifunctional, laptop-friendly furniture. His wryly named Lazy Working Sofa for Cassina comes with optional attached side and back tables that have electrical outlets and a phone jack for surfing the Net. Ross Lovegrove, the British design whiz, has created a chair for Bernhardt Contract that he hopes will be "as liberating as the advent of the compact portable computer." Called One, it's a cast-fiberglass chair covered in white leather that looks like a sophisticated, space-age version of those all-in-one desk chairs that are college-classroom staples. "I think the swing arm is a trend that we are going to see a lot more of," says Mary Douglas Drysdale, a Washington, D.C., architectural designer. "Everyone has laptops these days, so designers have to consider them." As innocuous as they are, laptops, like more cumbersome PCs, often need to be hidden. "It's getting harder to shut the door on the office when we get home," says Drysdale. "We want to create that distance that we seemingly no longer have."

HAT'S THE IDEA behind the Laptop Desk by Thos. Moser Cabinetmakers. "We didn't want to build another armoire," says Kevin Owens, product-development manager for the Maine company. "We wanted a piece that would look elegant in a traditional living room or bedroom." The solution was to update Thomas Jefferson's lap desk, which featured a hinged, slanted writing surface that had inside storage compartments; in Moser's version, those compartments can host both a fax machine and printer.



The Laptop Desk, \$4,950, from Thos. Moser Cabinetmakers (800-708-9703).

laptop tips

For E-mailing in bed, make sure your **night table** drawer is deep enough to store your laptop and wires

Don't crawl around the floor anymore. Put **telephone jacks** at chair-rail level and by the kitchen counter for ordering **groceries** on-line and looking up recipes

Instead of a conventional bed tray, buy a **Victorian** hospital table

Order a **visor** (from www.mobileofficeenterprise.com) to reduce glare—especially **in the garden**

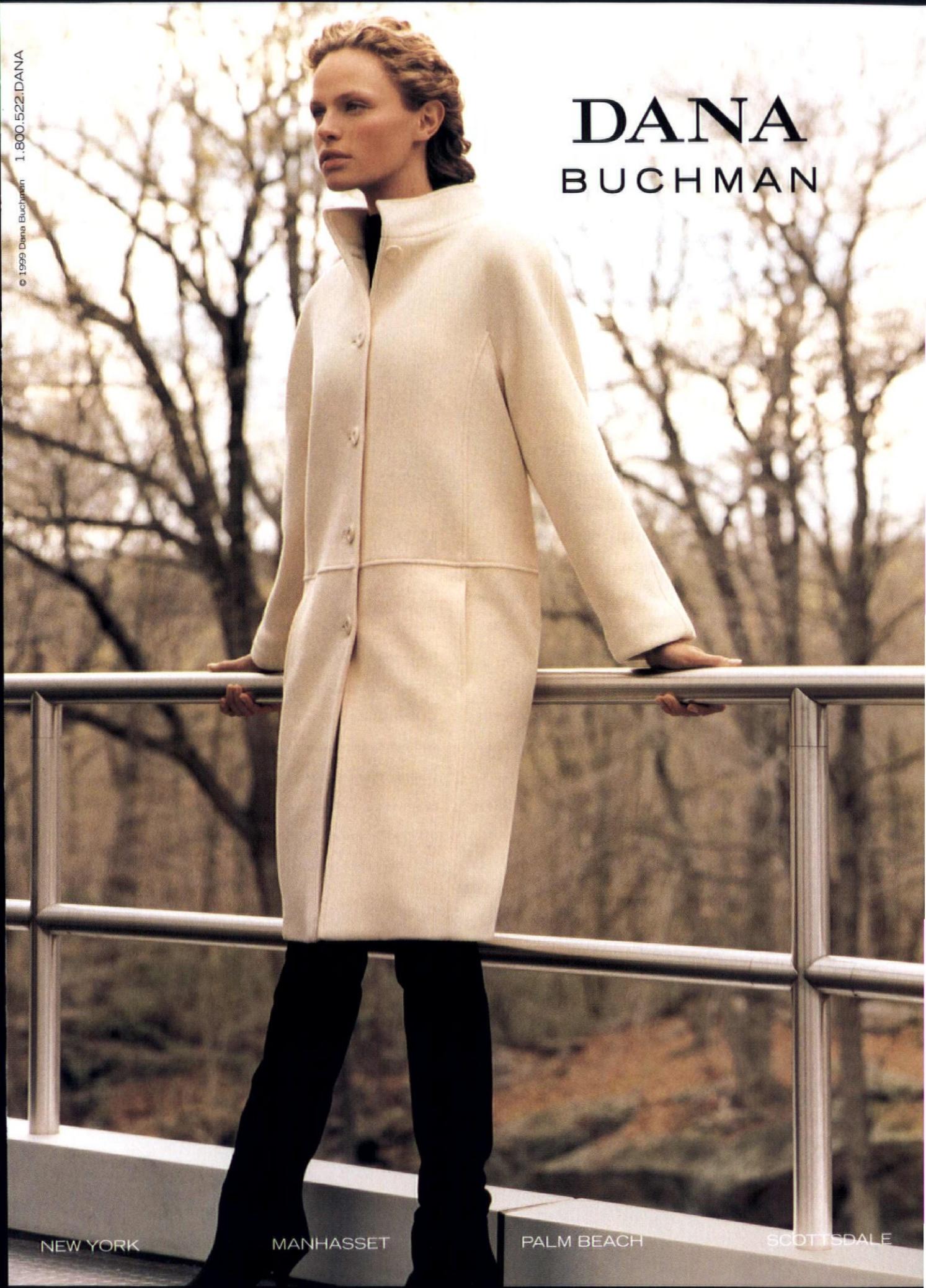
"And all the wires," Owens adds. Wire management was a major concern for Chicago architects Peter and Corrine Madimenos, who have introduced a line of modernist armoires that look custom-built. "With mobile technology," Peter says, "you still need a place to store your printer, papers, and files. Our design represents changing lifestyles and a paradigm shift." So does the Lapdog, a padded carrying case (\$139.95; www.sjdesign.com), which unfolds to become a secure and efficient workstation. "It may be stating the obvious, but a lot of people don't want to sit at a desk," says

inventor Shaun Jackson, a professor of industrial design at the University of Michigan. "But it's tough for your adductor muscles to keep your legs together and balance the laptop," he explains. "The Lapdog lets the laptop fulfill its potential." —D.S.



The Earthstation Alpha, \$4,850 as shown, by Adimé (877-402-3463), can store a printer, fax machine, and a chair.

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mighty monitors

don't roll your eyes when your decorator announces that she's ordering you a new \$3,600 mahogany flat-panel computer monitor to coordinate with the boiserie. After all, putty-colored plastic doesn't really complement any decor (and as fabulous as Apple's iMacs are, they're just too groovy for some people). "We think you should have something *really nice* on your desk," says David Balk, a partner in Oberhofer Hand-Crafted Computers, a

Beverly Hills company that makes handsome hardwood monitors, keyboards, and mouses (888-557-7786; www.oberhofer.com). "A traditional computer can decimate a well-decorated room." Oberhofer began a year ago with what Balk calls the "couture" line—ebony-trimmed cherry, maple, and

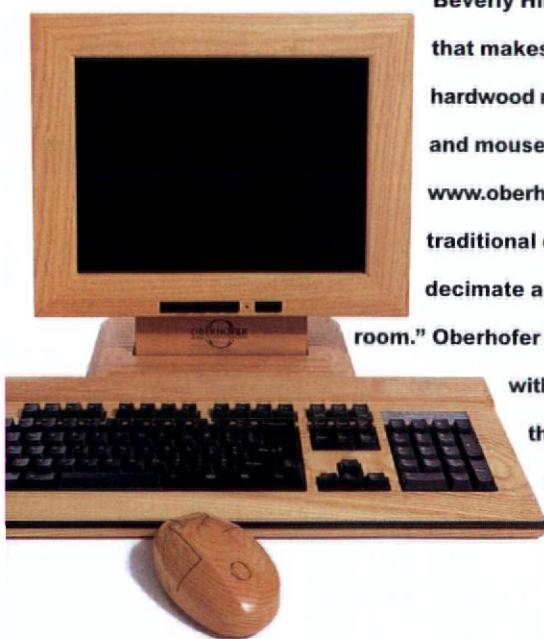


mahogany components (from \$250 for a mouse, \$300 for a keyboard, and \$5,000 for an 18-inch LCD monitor).

"Then we realized we needed something a bit more contemporary, so we came up with the Evolution line, which includes a distressed

The red monitor (\$1,400), keyboard (\$125), and aluminum mouse (\$65) are sleek. The ash monitor, left (\$3,200), is more traditional.

finish that's right for country interiors." Oberhofer's latest—and least expensive—line eschews wood entirely. "We do an amazing fire-engine-red plastic finish and a silvery aluminum." Of course, no self-respecting Beverly Hills firm can survive without special orders, which account for 20 percent of the company's sales. "We've done monitors in rosewood, walnut, zebrawood, and lacewood," says Balk. "We use solid pieces of wood so you can truly appreciate the grain. You feel like you've got a piece of a tree right on your desk."—D.S.



the hands-down favorite

The PalmPilot is a luxury that's becoming a necessity. "I'm totally dependent on it," says interior designer **JENNIFER ELLENBERG**. "I always have a punch list for a job site, but with my PalmPilot I have much less paperwork. And by backing it up with my computer, it cross-references and updates me completely. I wish I were as organized as it is." Architect **RICHARD MISHAAN** has every detail about his new Madison Avenue store, HOMER, on his PalmPilot. "I even have Excel spread sheets and purchase orders in it," says Mishaan, who loves its five-year calendar, so he can make plans for 2004. "I don't worry about losing it the way I did with my Filofax, because everything's backed up on my PC."





1497 BC
Stonehenge built



1906
First lightbulbs
hit the shelves



1980
Rubik's Cube boggles
the mind of a nation



1999
The "Elwood"
by Robert Abbey
\$69.99 at Target



Philips's Stefano Marzano ponders the future.

the future is near

You might call him the Dr. Feelgood of home electronics. Stefano Marzano, managing director of Philips Design, has long campaigned to allay "people's fears of ending up in empty rooms with only diskettes." His vision of the future is "a world filled with butterflies and flowers," which means technological gizmos that happen to be as cute as buttons. Marzano introduced his chubby, cheerful, and eager-to-please 21st-century household helpers last April at the Milan Furniture Fair. Now he is bringing that exhibition, "La Casa Prossima Futura" ("The Home of the Near Future"), to New York, where it will be on display on the ninth floor of Saks Fifth Avenue (Sept. 15 to Oct. 9). These touchy-feely electronic friends seduce by looking familiar. But Marzano makes



This glass toaster turns itself off when it senses bread is burning.

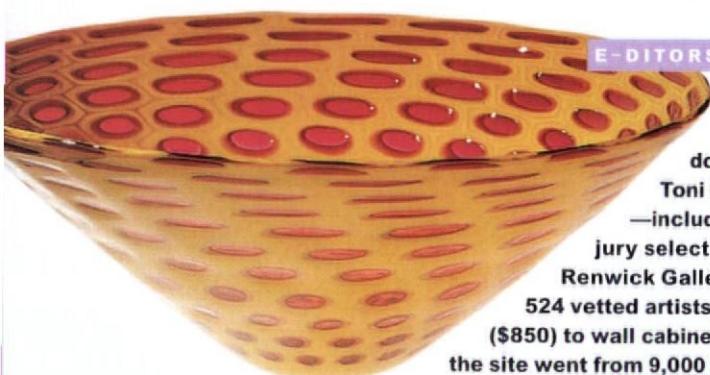


it clear that they are there to do our bidding, not vice versa. "Objects are going to have to become subjects," he says. "They'll be like butlers who learn everything about you." The bed tray will include a food warmer and screen so you can

catch up on the E-mail that has zoomed in overnight. A microphone in a kitchen apron enables hands-free operation of the microwave, the intercom, the telephone.

"Ideally," says Marzano, these things should become "our friends rather than our servants." —SUZANNE SLESIN

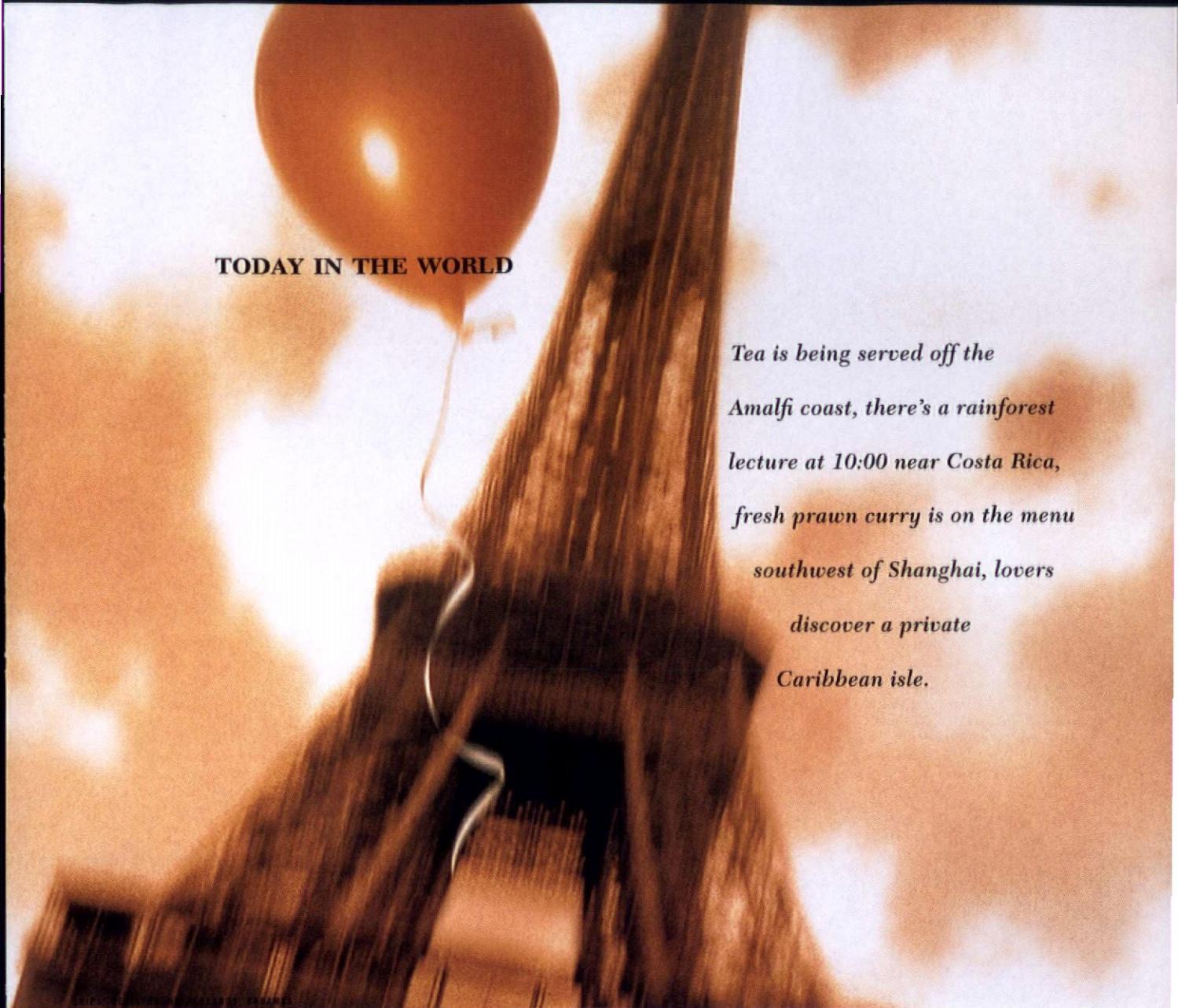
The apron's microphone allows hands-free control of appliances.



E-DITORS' CHOICE

crafting new connections

THE SITE Guild.com, which sells fine crafts, contemporary art, and photography on-line. **WHY** "There are so many artists doing fabulous work, yet we have so little access to it," says founder Toni Sikes. **HOW** Each of the 3,189 pieces of artwork currently on display—including the blown-glass bowl, left, by Sam Stang (\$950)—undergoes jury selection by Michael Monroe, former curator of the Smithsonian's Renwick Gallery, and Richard Marcus, former CEO of Neiman Marcus. With 524 vetted artists, the site offers everything from paper baskets by Jackie Abrams (\$850) to wall cabinets by David Kiernan (\$3,250). **HANDMADE IS HOT** In its first 90 days the site went from 9,000 hits a month to 67,516. "The Internet is magic," Sikes declares.—L.G.



TODAY IN THE WORLD

Tea is being served off the Amalfi coast, there's a rainforest lecture at 10:00 near Costa Rica, fresh prawn curry is on the menu southwest of Shanghai, lovers discover a private Caribbean isle.



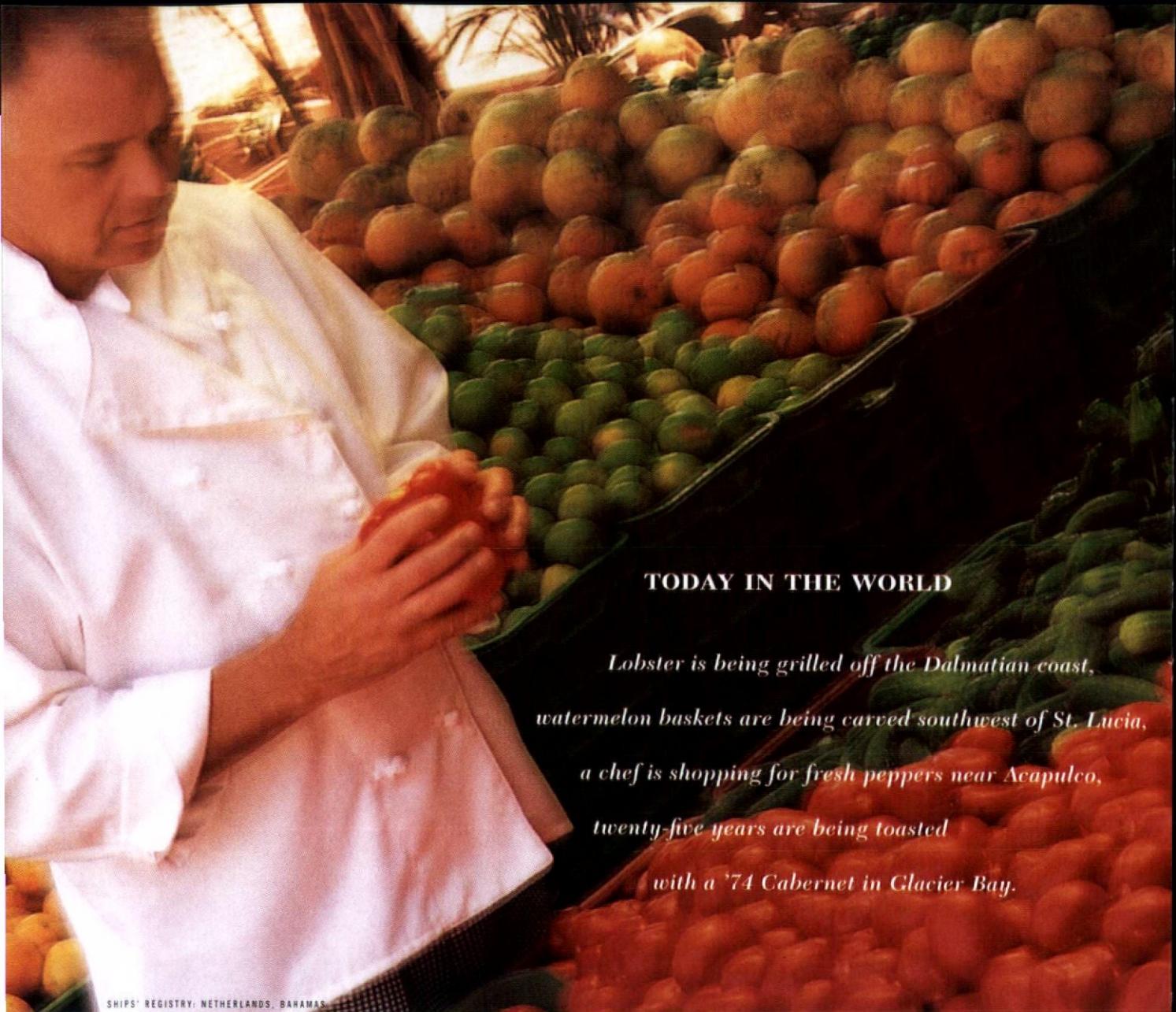
SOMEWHERE RIGHT NOW A

Holland America ship is sailing.

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TODAY IN THE WORLD

*Lobster is being grilled off the Dalmatian coast,
watermelon baskets are being carved southwest of St. Lucia,
a chef is shopping for fresh peppers near Acapulco,
twenty-five years are being toasted
with a '74 Cabernet in Glacier Bay.*

SHIPS' REGISTRY: NETHERLANDS, BAHAMAS



FRESH TODAY: the sun, the breeze, each menu aboard our five-star ships. After all, the exotic places Holland America calls on present wonderful possibilities for our chefs, offering tastes and varieties of food that change by the region, by the day, and by the bounty of gardens and sea. In Bangkok, they might discover shrimp in the floating market; lemons, feta, and fresh olives in Greece.

And then, led by world-renowned master chef Reiner Greubel, our award-winning staff prepares a variety of daily feasts.

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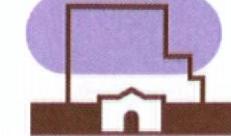
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visit www.hmstore.com or call 800 646 4400. © 1999 Herman Miller Inc

The Lures of Luxury Living

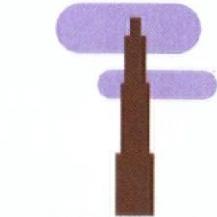
Condominium developers are using status appliances and ISDN lines to justify those multimillion-dollar price tags

The Basics



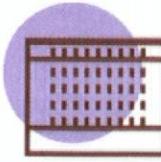
The Excelsior Boca Raton, Florida

Kitchens feature built-in espresso makers, **POGGENPOHL** cabinets, and appliances from **SUB-ZERO** and **MIELE**. Residents can use conference facilities outfitted for Internet access and **VIDEO CONFERENCING**. All apartments have 9.5-foot ceilings and **VIEWS OF THE ATLANTIC OCEAN** or Lake Boca Raton.



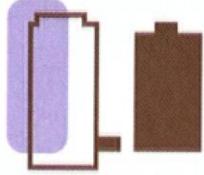
515 Park Ave. New York, New York

Kitchens are outfitted with **THERMADOR** ovens, **SUB-ZERO** refrigerators, and **POGGENPOHL** cabinets made from cherrywood. Ten-foot ceilings. The lobby has a mahogany library and a **GRAND SALON** for entertaining. As in prewar buildings, apartments have **SERVICE ENTRANCES** for staff.



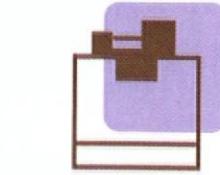
Textile Bldg. New York, New York

FIREPLACES in every apartment. **ASCO** stainless steel dishwashers. **WATERWORKS** copper sinks in powder room. **GE WINE COOLER**. Roof garden with **PLAY-GROUND**. T-1 dedicated **INTERNET** access.



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285 Lafayette New York, New York

ELEVEN-FOOT CEILINGS. Hardwired for **HIGH SPEED INTERNET ACCESS** with data ports in every room. Double stainless-steel **FRANKE SINKS**. **BUILT-IN WINE COOLER**. Three-legged polished-nickel washstands from SoHo's Urban Archaeology. **ROKONET ALARM**. Siedle audio/video intercom.

The Extras

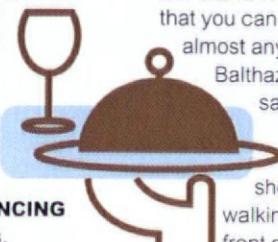


PROFESSIONAL LAUNDRY ROOM and CATERING KITCHEN.

Second floor reserved for **STAFF QUARTERS**. Individual **WINE CELLARS**.

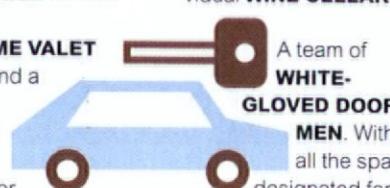


In the fitness center, there are **MASSAGE THERAPY** and treatment facilities. Choice of northern ash or cherrywood kitchen cabinets. **BICYCLE STORAGE**. Off the lobby is a **LIBRARY** with a fireplace, bar, and catering kitchen where you can entertain friends. A **MEDIA ROOM** is equipped for video conferencing.



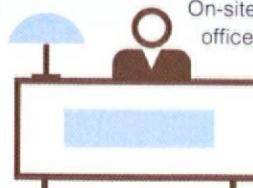
Temperature-controlled **WINE CELLAR** with locked bins for storage. **BANQUET ROOM** for 100 with catering kitchen. **CONTEMPLATION GARDENS** and **ROSE ARBORS**. Business center with **TELE-CONFERENCE** capabilities.

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FULL-TIME VALET service and a **CON-CIERGE** who will arrange for limousines, housekeeping, fishing trips, opera tickets.

A team of **WHITE-GLOVED DOOR-MEN**. With all the space designated for staff, the developers obviously expect residents to hire their own.



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\$3 million to \$15 million for 2,200 to 6,514 sq. ft.

\$765,000 to \$6.5 million for 1,880 to 6,699 sq. ft.

\$800,000 to \$2.5 million for 2,100 to 5,400 sq. ft.

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Prices exclude destination, tax, title and license. Make an intelligent decision. Fasten your seat belt. For more information on the 1999 Acura TL, call 1-800-TO-ACURA or visit www.acura.com

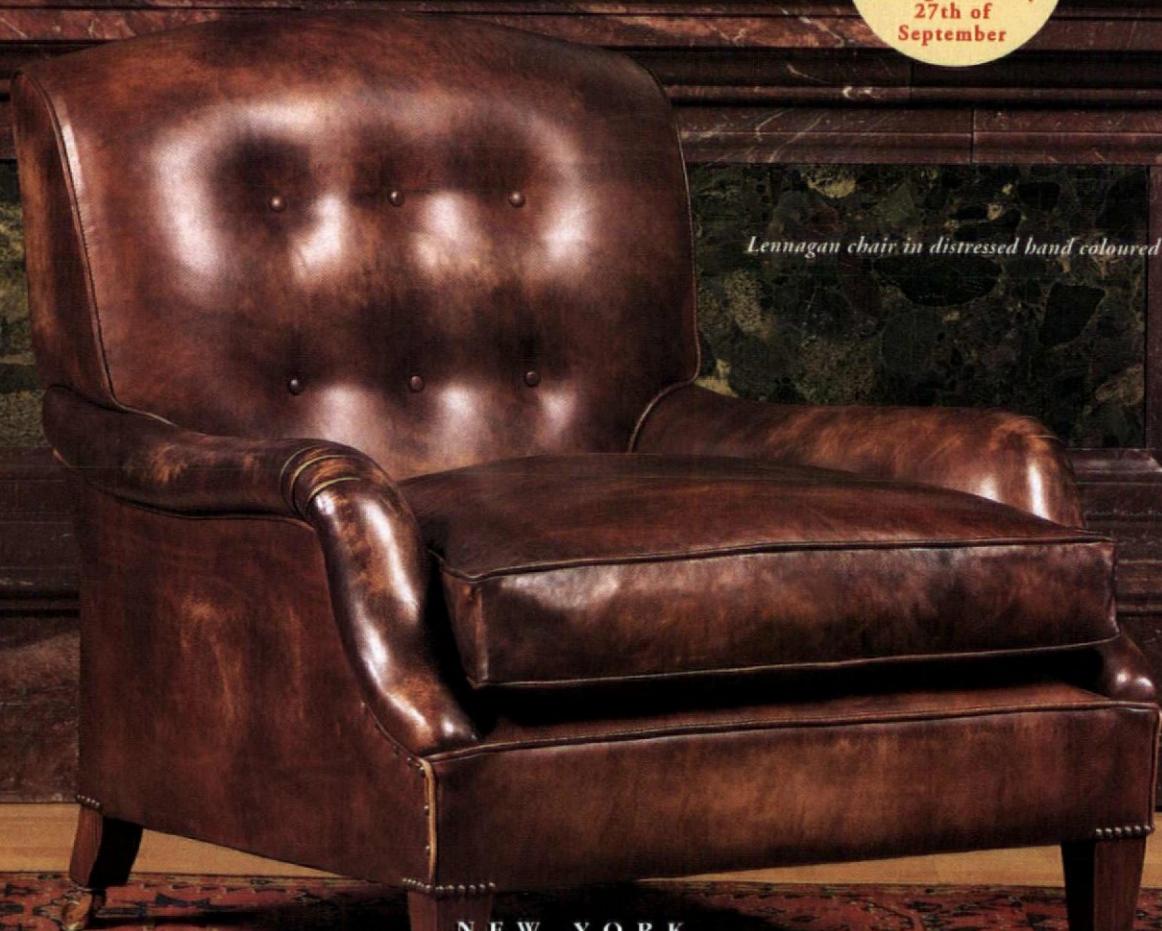
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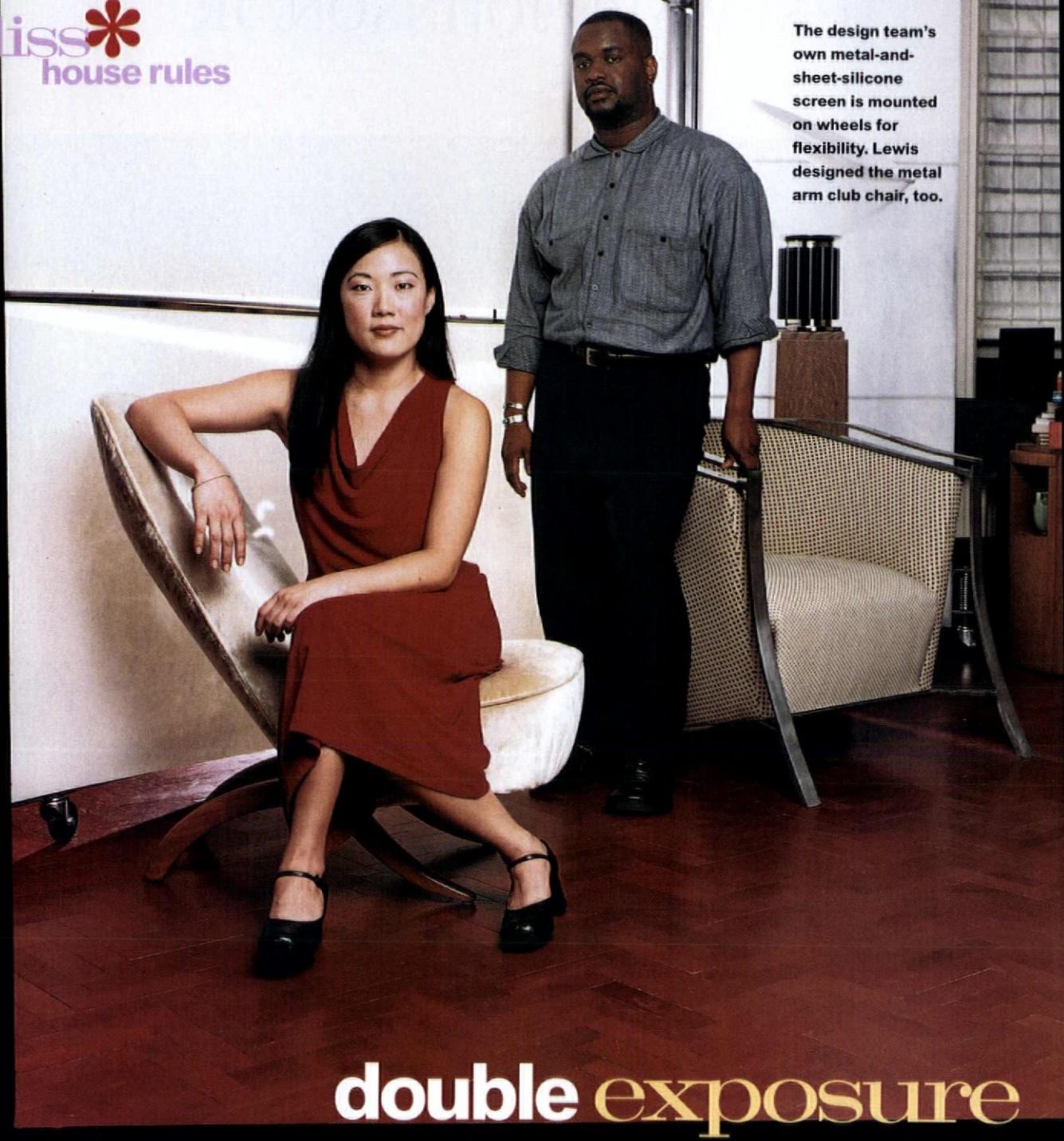
Seward Johnson's bronze sculpture of Manet's "Olympia" is one work in a new series of life-size realistic figures inspired by the paintings of the Impressionist Masters.

Using icons of art history, Johnson hopes to tap into our memories of these images while encouraging us to step into both the atmosphere of the painting and the painter's imagination.

The series includes works after Manet, Van Gogh, Caillebotte, Renoir and Monet.

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The design team's own metal-and-sheet-silicone screen is mounted on wheels for flexibility. Lewis designed the metal arm club chair, too.

double exposure

catherine kim

MY MOST RECENT PROJECT Collaborating with Leyden Lewis on a Kips Bay Decorator Show House room
THE FIRST THING I DO WHEN I WAKE Meditate
I CAN'T GO TO SLEEP WITHOUT A shower
I SLEEP ONLY ON 320-thread-count cotton sheets
THE TECHNOLOGY I'M ADDICTED TO IS A cell phone
MY REFRIGERATOR IS ALWAYS STOCKED WITH Pellegrino, beer, and white wine
MY LAST FURNITURE PURCHASE WAS A '50s armchair
MY DREAM HOUSE IS Casa Malaparte
A HOUSE IS NOT A HOME UNLESS You have a dog, cat, or any other animal that gives unconditional love.

leyden lewis

MY MOST RECENT PROJECT Collaborating with Catherine Kim on a Kips Bay Decorator Show House room
THE FIRST THING I DO WHEN I WAKE Listen to the news
I CAN'T GO TO SLEEP WITHOUT A hot cup of tea
I SLEEP ONLY ON Cotton sheets and a cotton futon
THE TECHNOLOGY I'M ADDICTED TO IS The telephone
MY REFRIGERATOR IS ALWAYS STOCKED WITH Orange juice, seltzer, and soy sauce
MY LAST FURNITURE PURCHASE WAS A wood Parsons table
MY DREAM HOUSE IS An elegant assemblage of my own design of cast stone and glass on the ocean
A HOUSE IS NOT A HOME UNLESS There's love within.

LeeJofa



MONKWELL

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TRADITIONAL FABRICS.
SINCE 1823.



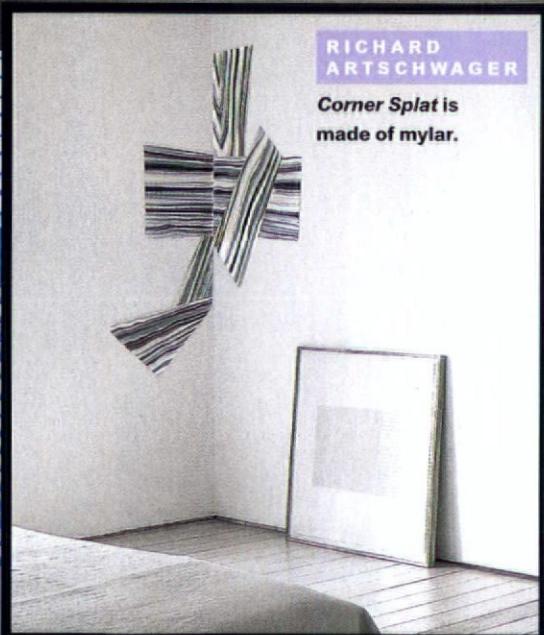
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artists' space

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I Never Read
Wittgenstein
includes four TVs.



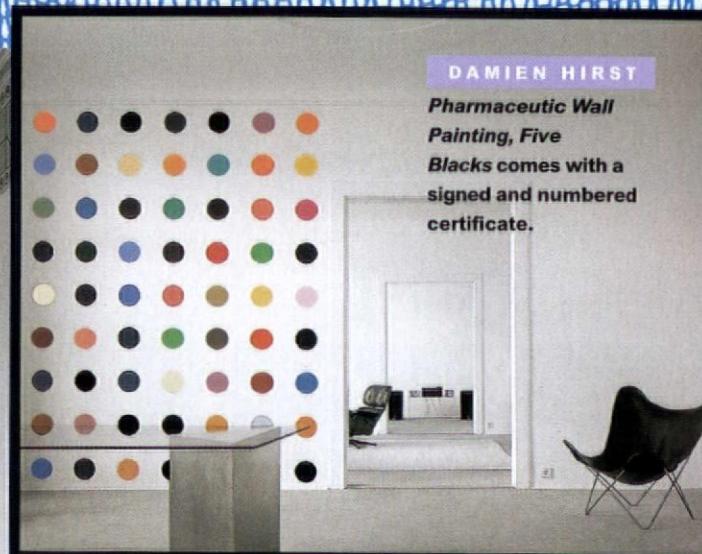
RICHARD
ARTSCHWAGER

Corner Splat is
made of mylar.



ROSEMARIE TROCKEL

The installation of *Prisoner of Yourself*—the background for this page—requires a professional screen-painter and a smooth wall.



DAMIEN HIRST

Pharmaceutic Wall
Painting, Five
Blacks comes with a
signed and numbered
certificate.

limited-edition walls

From the cave paintings in Lascaux to the frescoes in Padua, wall art has transformed all sorts of rooms. Now the Edition Schellmann gallery

(www.editionschellmann.com; 212-941-9206) is making it possible for anyone with \$4,000 to \$25,000 to have custom walls by 29 art stars like Richard Artschwager, Sol LeWitt, and Peter Halley. A 234-page catalogue, *Wall Works*, shows installations in various settings, and prospective buyers receive computer renderings showing how a specific work might look in their rooms. "The strength of this project is that it creates works of art that directly involve themselves in architectural settings," says Halley. Buyers get instructions, but when it comes to installation, they're on their own. Someone who opts for one of Damien Hirst's famous spot paintings gets 150 cans of enamel paint (145 colors and 5 blacks), 150 brushes, and a compass, but is advised to hire a professional artist or sign painter. The result is that your Hirst won't look exactly like anyone else's—guaranteed. —JAIME LOWE



PETER HALLEY

The artist, inset, and
how his *Static Wall*-
paper might be hung.

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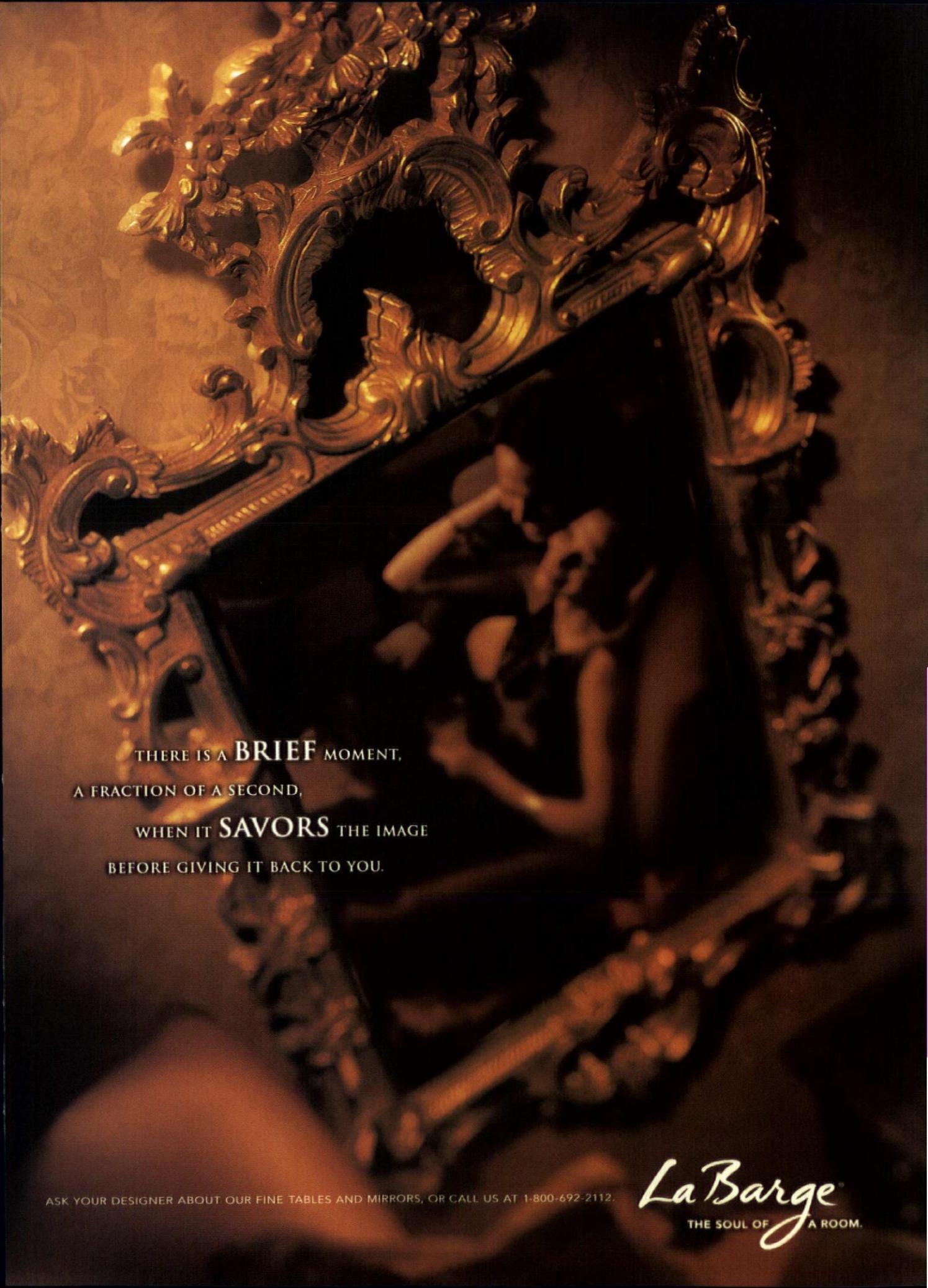
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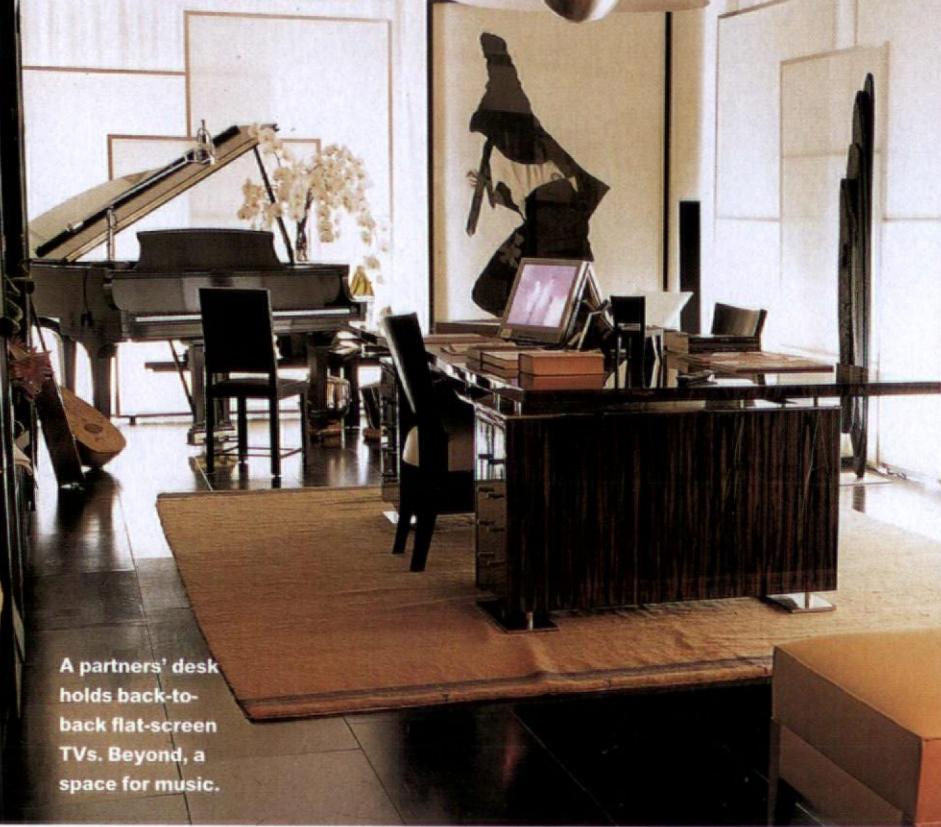
What would I do without my Franke?



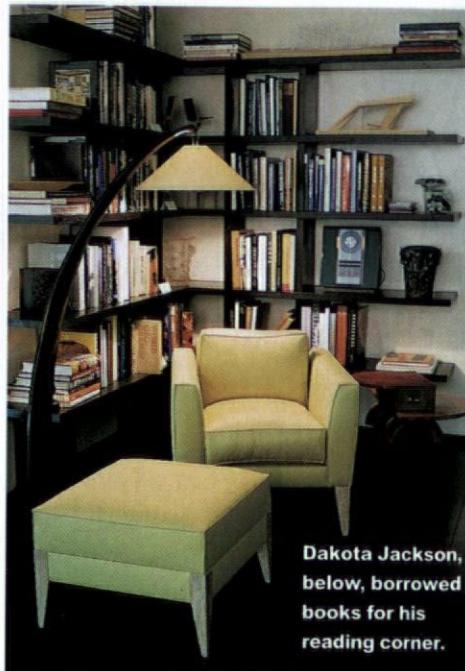
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A FRACTION OF A SECOND,
WHEN IT **SAVORS** THE IMAGE
BEFORE GIVING IT BACK TO YOU.

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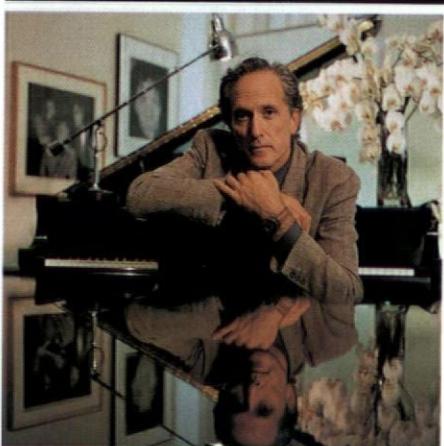
LaBarge
THE SOUL OF A ROOM.



A partners' desk holds back-to-back flat-screen TVs. Beyond, a space for music.



Dakota Jackson, below, borrowed books for his reading corner.



the master of multitasking

at a macassar ebony partners' desk in Dakota Jackson's room at the last Kips Bay Boys and Girls Club Decorator Show House,

a pair of tabletop flat-screen TVs, which looked like computers, played a performance piece by the British art duo Gilbert and George. Meanwhile, in the same room, you could have practiced the sitar, played the piano, worked at a drafting table, or retreated to a study center filled with books.

High-tech types might call it the multitasking room; botanists would dub it the hybrid living space. Whatever it is, rooms with multiple personalities were prominent at Kips Bay. In addition to Jackson's space, there were several fusion rooms at the show house: Thomas O'Brien of Aero Studios grafted a sitting room onto a bathroom, while Jennifer Post's op-art home office doubled

as a lounge. Eric Cohler placed a soaking tub up on a pedestal and surrounded it with Ceruse walnut bookshelves—a bathroom and library, too.

Computers and the Internet are, of course, behind this phenomenon; put a computer in the kitchen, for example, and it can morph into a home library or office. But few rooms in the show house combined as many functions as Jackson's. The New York furniture designer has a résumé that includes stints as a folk musician, magician, and modern dancer, and his passions encompass art, design, and philosophy. "I started thinking about all the things I'm interested in and thought, *What better fun could there be than to sit with all the things I've loved and designed?*" Jackson says.

So he set up a music corner, with a Steinway piano and an array of instruments,

including a zither, which he plays. There is furniture—his own, of course—as well as inspirational pieces by some of his idols, such as Frank Lloyd Wright and Pierre Chareau. The walls serve as a gallery for art and photography by his friends—Cindy Sherman, Lou Reed, and Robert Longo. And if he and his wife, art historian Rose Lee Goldberg, wanted to work, they could do it face-to-face at the partners' desk.

Jackson pulled off the ultimate sleight of hand at Kips Bay (which is fitting, since he is from a family of magicians): Despite all that was in it, his space felt serene and serious, not cluttered—a multitasking room for any multifaceted household.—INGRID ABRAMOVITCH

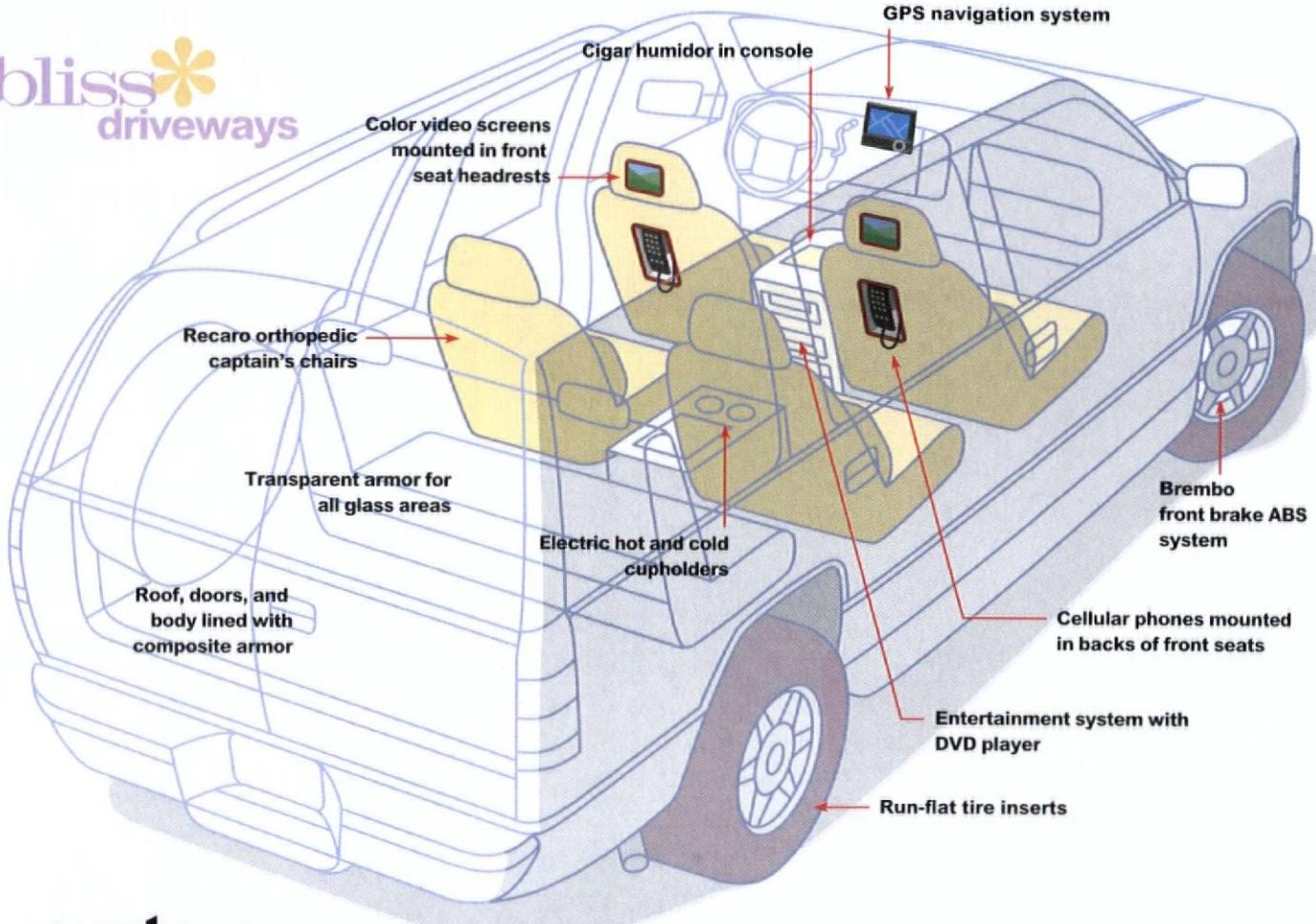


This cotton crewel fabric,
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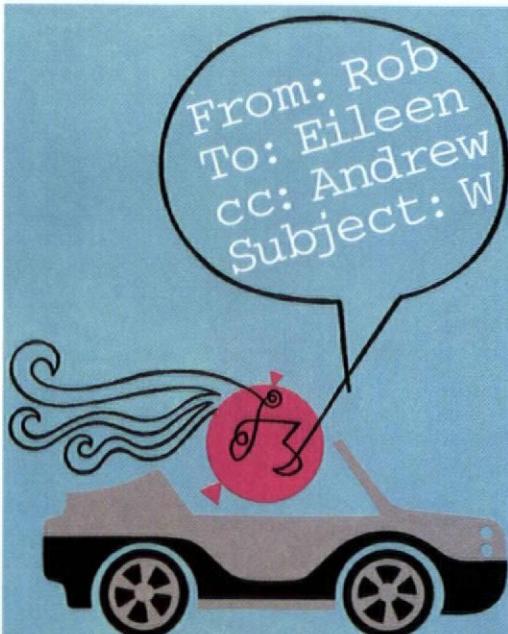
custom cars

All Chevy Suburbans aren't created equal. Before they ever hit a highway, many of these hulks have makeovers by Ultrasmith Systems Inc., NYC (212-695-3342). "Our biggest business is turning Suburbans into mobile offices," says president Barry Smith. Recently, he has noticed that people who used to be chauffeured in European sedans prefer to be driven in souped-up SUVs. "Our clients are entertainers and CEOs who require extra security and comfort, or think they do," he says. Business-class upgrades—from VCRs and 10-disc CD players to electric beverage coolers and cigar humidors—have become so common that Ultrasmith has four "turn key" packages (from \$24,995 for the "Bridgehampton" to \$45,250 for the

"Monaco"). Bulletproofing is another pricey, popular option. "It's not just the glass, it's the body, too," says Smith. "Our exterior will resist handguns up to a .357 Magnum. Even the tires have run-flat inserts." In a parking lot, Suburbans and Lincoln Navigators that have been Ultrasmithed don't scream luxury. "One of our standard things is removing all emblems and moldings and redoing the grille in the body color," says Smith. Thus no one has to know that your kids are watching videos in the backseat or that you are sending faxes. No one can tell that your engine has a Wipple Supercharger system that boosts the horsepower by 50 percent. No one has to know that you can spend \$100,000 to retrofit a \$40,000 vehicle. Says Smith: "My customer wants to be discreet."—D.S.

dream machine

At last spring's New York International Auto Show, drivers were drooling over Isuzu's VX-O2, which looks like a Prada sneaker. This convertible version of the company's Vehicross is an SUV with the attitude of a sports car. Would-be buyers ogled the Race Red and Carbon Gray interior with the aluminum accelerator and brake. They fantasized about using the integrated bike mounts and individual helmet storage compartments. They

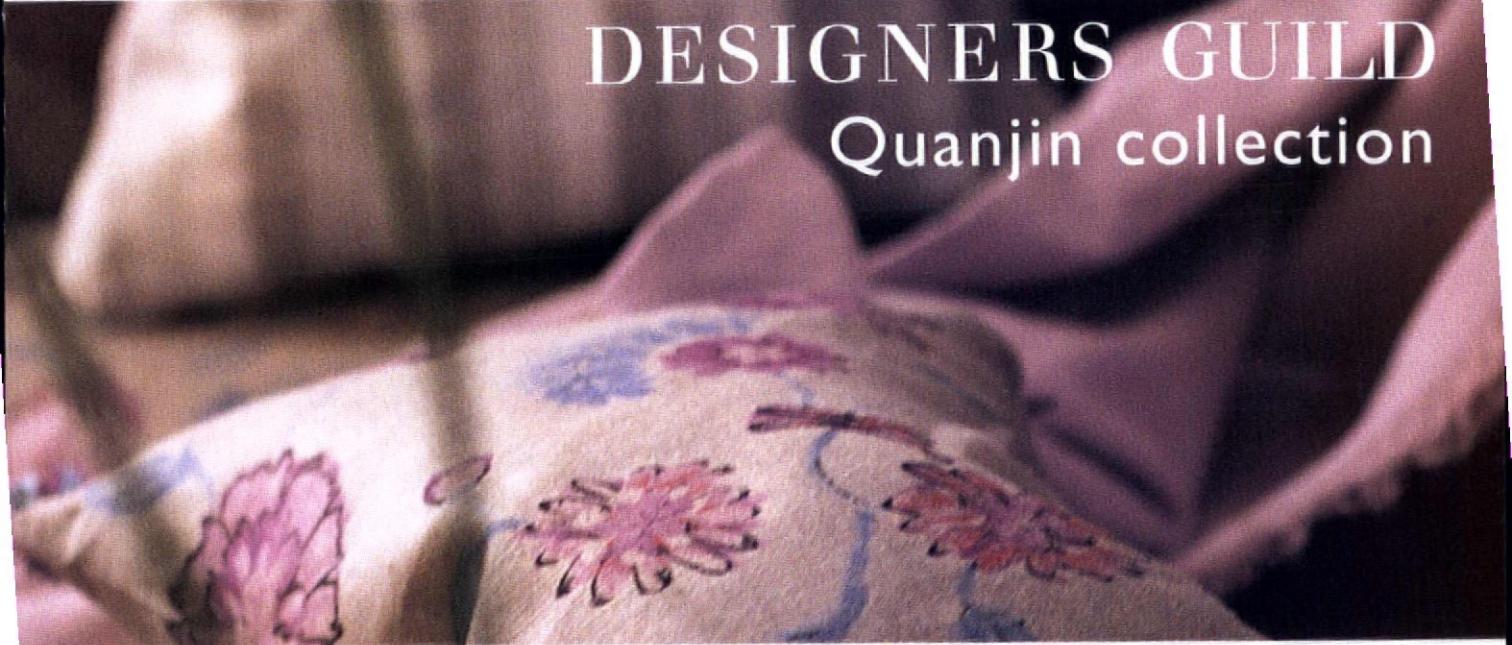


wondered what it would be like to receive E-mails as voice messages while driving. As Isuzu executives debate whether to mass-produce this concept car, consumers can purchase the Clarion AutoPC (about \$1,600) that was installed in the dashboard (www.clarionmultimedia.com). This voice-activated unit can be told to get directions, dial phone numbers, and change CDs or the radio.



DESIGNERS GUILD

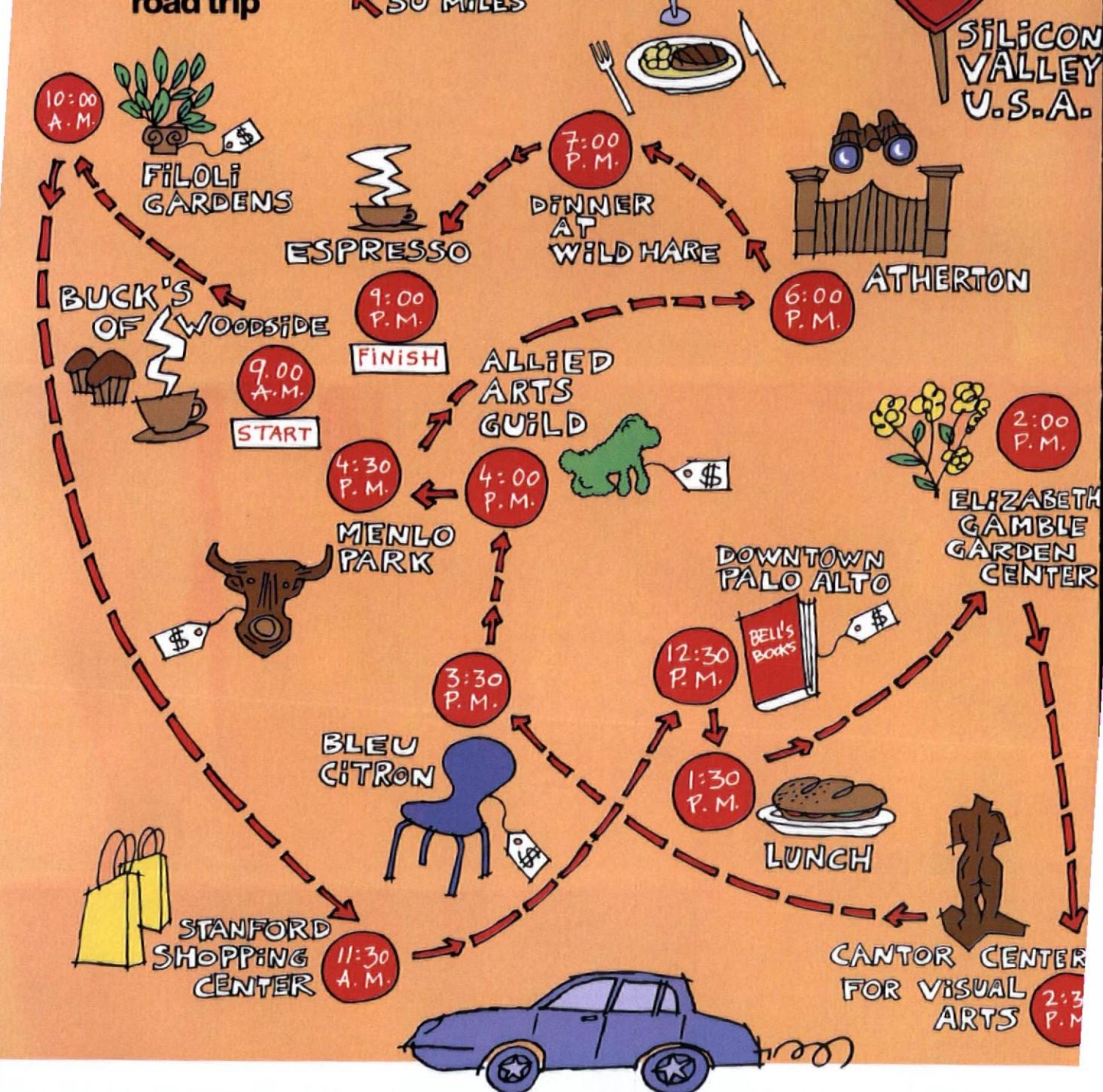
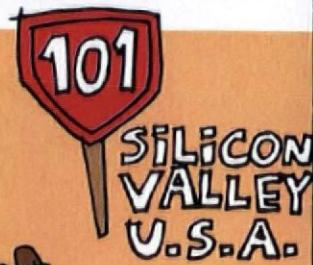
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a very house & garden day in... silicon valley

these days all roads seem to lead to Silicon Valley. If you want to explore this suburban cyberland, here's an itinerary to keep you extremely busy.

9:00 A.M. Have breakfast amid the rustic horse farms of Woodside (the twelfth-richest town in America, according to *Worth*) at funky **Buck's** (3062 Woodside Road; 650-851-8010), where venture capitalists do deals next to millionaires' wives in tennis dresses. **10:00 A.M.** **Filoli**

Gardens (86 Canada Road; 650-364-8300) is where today's zillionaires get inspiration for building their castles. Tour the 1917 redbrick mansion and the 16 acres of formal gardens on the 654-acre estate, which includes an astonishing allée of yews and substantial rose and knot gardens. You can buy pots and plants at Filoli's shop. **11:30 A.M.** Ogle the humongous delphiniums at the **Stanford Shopping Center**, adjacent to the

Stanford University campus. There are specialty shops like **Phileas Fogg's** (800-533-FOGG), devoted to travel books and maps, and **Vanderbilt & Company** (650-324-1010) for hand-painted ceramics.

12:30 P.M. University Avenue in Palo Alto is an old-fashioned Main Street with a New Age aura. There are coffee bars, a Restoration Hardware, and nearby is **Bell's Books** (536 Emerson Street; 650-323-7822), an enticingly musty shop

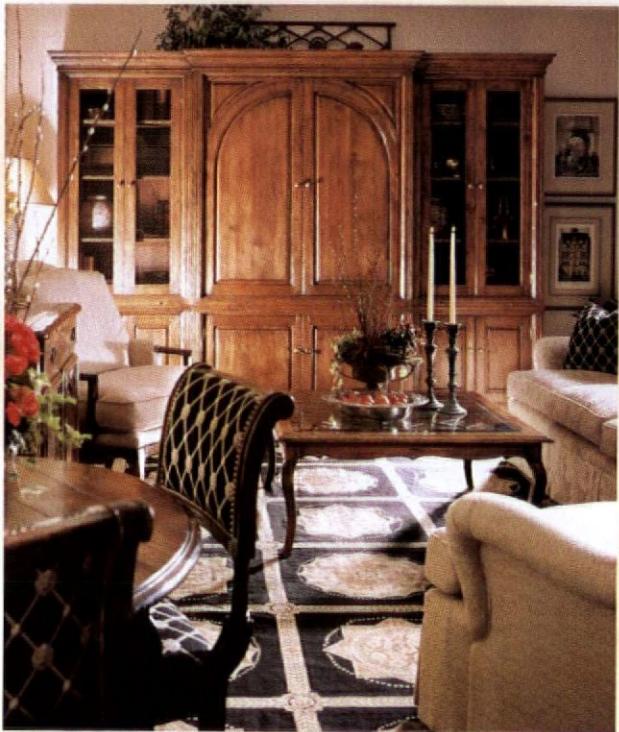
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Classic English cabinetry conceals the latest in electronics inside this new architecturally influenced entertainment center. The arched upper doors pocket for viewing the television and the lower doors swing open to reveal adjustable shelves to accommodate stereo and electronic components.

The aviary wire trimmed upper cabinets display books and collectibles for a library look. Completing the room are luxurious upholstered pieces, a handsome door chest also featuring arched doors, and a game table with comfortable regency style chairs.



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with a large selection of out-of-print garden tomes and oddities like 1909's *Hints on House Furnishing*, by W. Shaw Sparrow (\$65).

1:30 P.M. Grab a burger and shake at **Peninsula Fountain**

(566 Emerson St; 650-323-3131), which was opened by the Peninsula Dairy in 1923.

2:00 P.M. Stroll in the midday sun as the white-haired ladies do at the **Elizabeth F. Gamble Garden Center** (1431 Waverly Street; 650-329-1356), a serene 2.3-acre community horticultural foundation.

2:30 P.M. Stanford's **Iris & B. Gerald Cantor Center for Visual Arts**

(Museum Way; 650-723-4177), boasts a Rodin sculpture garden as well as galleries for artifacts from Africa, the ancient Mediterranean, and Oceania.

While on campus, swing by the **Track House Sport Shop**

(Campus Drive; 650-327-8870) for logo T-shirts and sweats.

3:30 P.M. As you drive from Palo Alto to Menlo Park, stop at **Bleu Citron** (205 El Camino Real; 650-323-7488), a canary-yellow shop filled with exuberant modern housewares by Philippe Starck and Ron Arad.

4:00 P.M. Craftsmen work in Spanish-style bungalows at the **Allied Arts Guild** (75 Arbor Road; 650-322-2405). The artisans here make everything from dog topiaries to tabletop fountains.

4:30 P.M. Menlo Park could be Pleasantville but for exceptional stores like **Folk Art**

International (871 Santa Cruz Avenue; 650-329-9999), which is filled with Day of the Dead candleholders from Puebla, Mexico, tin *retablos* from Bolivia, and Henry Moore sculptures (not for sale) from the owners' collection.

Fumiki (789 Santa Cruz Avenue; 650-327-8900) specializes in Asian antiques.

6:00 P.M. Twilight is the perfect time to drive around **Atherton** (population: 7,500), which is Worth's third-richest town in America. Most houses (*median* price is \$1.5 million) are behind well-landscaped gates, making the town seem like a laid-back Bel-Air. For serious snooping, check out the real-estate listings for open houses in the free *Palo Alto Weekly*.

7:00 P.M. Set in what feels like a modernist Lake Tahoe lodge, **Wild Hare**

(1029 El Camino Real; 650-327-4273)

is the apotheosis of California casual: locals show up in shorts to eat \$25 wood-grilled veal chops.

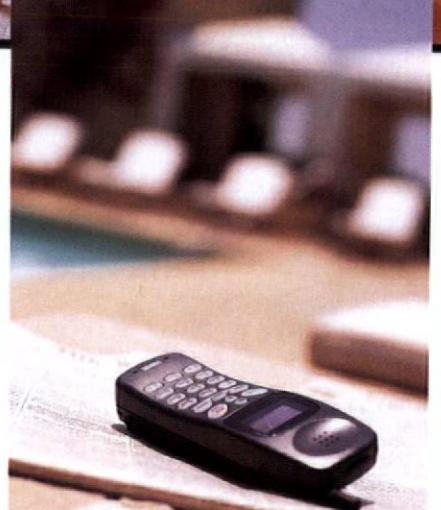
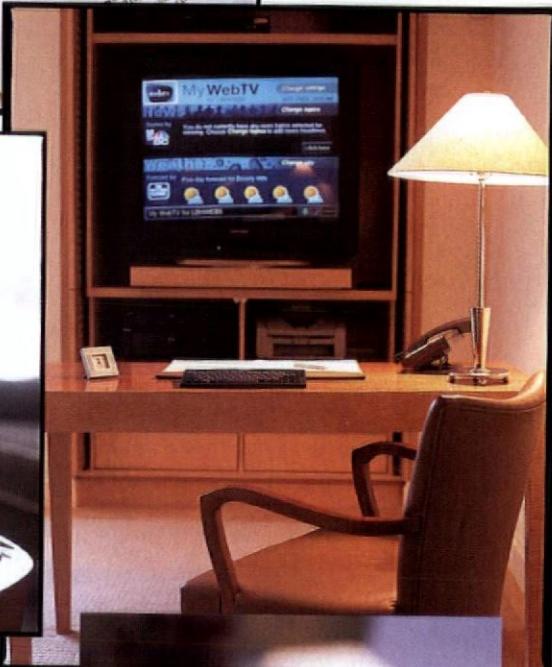
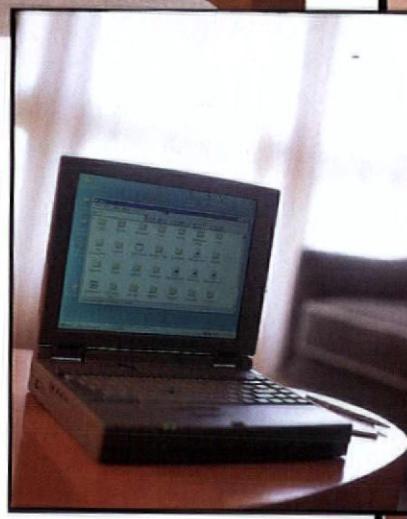
9:00 P.M. Menlo Park doesn't shut down at sunset. **Kepler's** (1010 El Camino Real; 650-324-4321), a giant independent bookseller, stays open till 11:00 during the week. Take your bedtime reading next door to **Cafe Borrome** (650-327-0830) and have a beer under the stars before logging off for the day.—D.S.



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High-tech Zen is the decorating scheme for rooms at L'Ermitage Beverly Hills. The personalized stationery, left, is gratis; WebTV makes it possible to surf the Net from bed; a room phone, bottom, can be taken to the pool.

the hardwired hotel

CHECK IN L'Ermitage Beverly Hills (800-323-7500; www.lemritagehotel.com) is the type of low-profile, high-luxury, expense-account hotel that would suit George Mactier and Lizzie Zimbalist, the digital-age power couple at the heart of Kurt Andersen's new novel, *Turn of the Century*. The cliché-conscious husband and wife would appreciate that this discreet hotel doesn't have the semiotic baggage of the Chateau Marmont, Peninsula or Mondrian. I know I did.

CO-BRANDING Though the hotel boasts about its high-tech amenities, it's the custom stationery program that makes the biggest impression. All guests receive business cards, letterhead, and fax cover sheets with their names and the direct phone and fax numbers for their rooms.

SPEED DIALING Since each room comes with at least five phones and three lines, it's possible for two people to do business at the same time (while keeping a flunky on hold). One of the phones is cellular, so it can be taken to the rooftop pool or to a dinner party in Pacific Palisades.

Instead of hanging out cardboard Do Not Disturb and Make Up the Room signs, electronic buttons next to the door are pressed to let the maids know when they are welcome.

CAPITALIST TOOLS There are two sets of bathrobes (two heavy terry and two lightweight waffle-weaves), two sets of Aveda shampoo and conditioner (for the separate tub and shower), but only one loofah (still, the fact that you're not expected to pay for it is a luxury itself). Equally important, the desk is stocked like a mini Kinko's, with Post-it notes, paper clips, a yellow highlighter, Wite-Out, a stapler, and rubber bands.

DRINK UP Evian and sodas are free in the mini-bar, which is set for cocktail-lovers with nine types of vodka, a jar of olives, martini glasses, champagne flutes and wine goblets.

NET ASSETS WebTV turns the 40-inch TV monitor into a computer screen, and the wireless keyboard means it can be used from an easy chair, the desk, or the bed, which, needless to say, is made with

deliciously soft linens. (The guest directory includes a menu of Relax the Back pillows so visitors can make themselves as comfortable as possible.) I used WebTV to order my niece a last-minute birthday gift from Amazon.com and to read the Sunday *New York Times*.

COME AGAIN Frequent guests get the same phone and fax numbers on each visit, so they can hand out their L'Ermitage cards to associates in Chicago or Dallas and say, "I'll be in L.A. next week. Call me at this number." —D.S.

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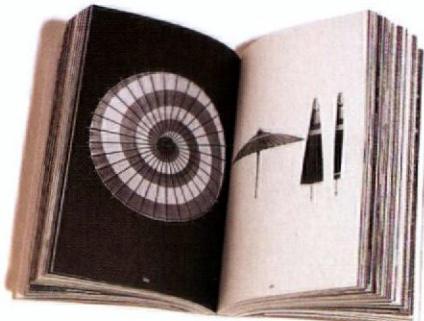


do more

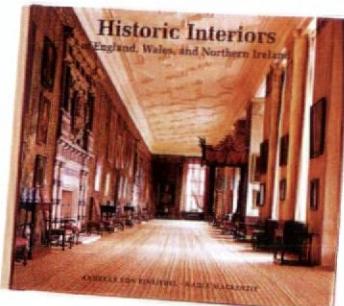


page-turners

this fall's books will have you logging on to www.bn.com for an instant decorating fix. From an encyclopedia of the titans of modernism to an album of the world's gardens, these titles prove that the printed page can more than hold its own in this E-ra.—LYGEIA GRACE



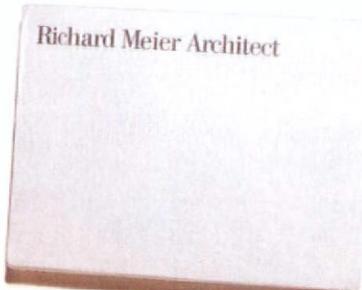
KATACHI (Chronicle, \$29.95) Takeji Iwamiya's stunning black-and-white images of objects as intricate as a carved gate and as humble as a comb convey the essence of *katachi*—the traditional Japanese sense of form.



HISTORIC INTERIORS (Abrams, \$29.95) Marriages dissolving over decorating and mistresses dancing on the dining room table are among the tales in this entertaining new guide to important British rooms.



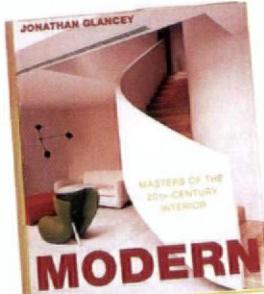
TERRESTRIAL PARADISE (The Monacelli Press, \$50) Eden takes many forms in this panoramic view of the world's gardens—from a forest of palm trees and agave in the Antilles to a lush water-lily lake in Bangkok.



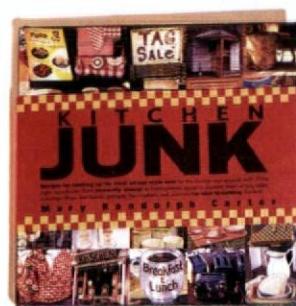
RICHARD MEIER ARCHITECT (The Monacelli Press, \$60) For 36 years Meier has had a consistently pure vision. The catalogue for this fall's L.A. MoCA exhibit charts the virtuoso's career through 24 projects.



ALL LONDON (Palancar, \$35) A shopping trip abroad is a decorating rite of passage—made easier with an address book dense with sources. Whether it's plumbing or porcelain, this guide lists London's best.



MODERN (Rizzoli, \$50) Who isn't a modernist? Design critic Jonathan Glancey's elegant new book connects the dots, linking Neutra to Gaudi, Lutyens to Koolhaus, and never was the picture so clear.



KITCHEN JUNK (Viking Studio, \$29.95) The indefatigable Mary Randolph Carter's third irresistible volume on the joys of rummage shops and tag sales evokes the thrill of the hunt—complete with prices and sources.



INFLUENTIAL INTERIORS (Clarkson Potter, \$45) A crash course in 20th-century decorating. Thumbnail sketches (and familiar photos) of 38 heavy hitters, from John Fowler and Dorothy Draper to Christian Liaigre.

REQUIRED READING

designer eric cohler's hit list

PALLADIO: THE FOUR BOOKS OF ARCHITECTURE (Dover Publications).

"A foundation of my library—without the classics, nothing else would have followed."

GREAT GEORGIAN HOUSES OF AMERICA, VOLUMES I & II (Dover Publications). "An incredibly useful visual tool—the proportions are perfect, the drawings inspirational."

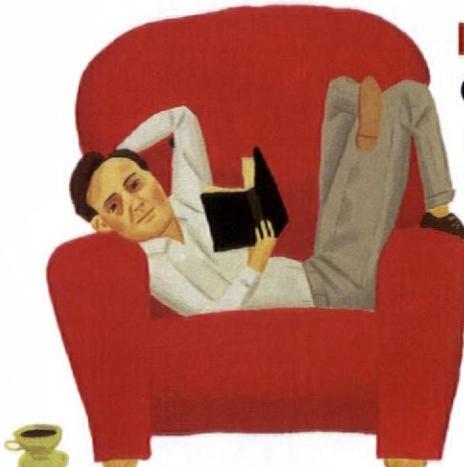
THE DOMESTIC ARCHITECTURE OF SIR EDWIN LUTYENS, by A.S.G. Butler (Antique Collectors Club). "Always iconoclastic,

always fresh, no matter how often I look at it. He bent the rules and made it all work."

DAVID HICKS LIVING WITH DESIGN (Morrow).

"David Hicks always got it right the first time. He understood color, texture, scale, and balance. He also understood how to corrupt these to wonderful advantage."

HUGH NEWELL JACOBSEN, ARCHITECT (Rockport Publishers). "Our greatest living architect when it comes to domestic design. He's a modern-day Schinkel."



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shake it up, baby

We've heard it all a thousand times before, but a Hollywood psychic assures us that the Big One (an earthquake, that is, not a market adjustment) will happen any day now. We're assured, however, that it will be quite selective, epicentering on relentlessly groovy **Palm Springs** (thankfully ending all those articles about the **Rat Pack**

rebirth) and the Westside, which will be consumed by a towering tsunami.

Good riddance and welcome to Hollywood-by-the-Shore. All those over-bonused studio honchos will have to face the new millennium (absolutely the last time I will use that term) without their hard-earned chattels

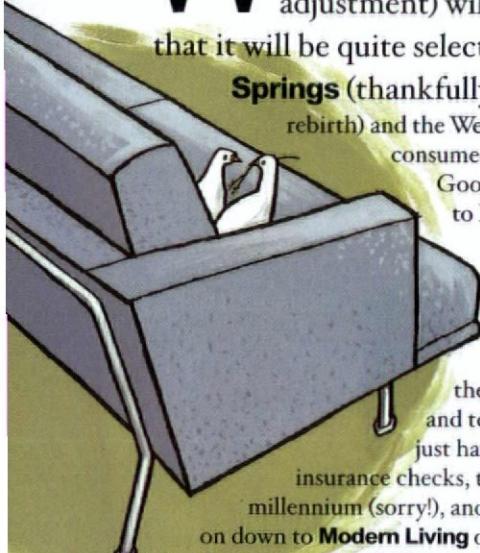
and tchotchkes. They will just have to bank those insurance checks, tune in to the millennium (sorry!), and march

on down to **Modern Living** on the border of tsunami-safe West Hollywood, which will have the best selection of contemporary furniture left in L.A. Modern Living's showroom was designed by the reclusive

Piero Lissoni, whose furniture manages to refer to several twentieth-century styles while also offering a sleek and sexy alternative to them. His **Nest Sofa** for Cassina is perhaps the most beautiful one seen in years. Hurry, honchos and homeless Rat Packers, it's time to be hip again.

special delivery

If restored vintage office furniture is your bag, you can scoot down to off-off Robertson (below Wilshire) to **Orange**, run by **Marne Dupere**. This zesty store has single-handedly made **90211** the cooler Beverly Hills zip code. Dupere offers a wide selection of quirky desks, chairs, and storage units, which are beautifully refinished in rich colors. I recently found a Thonet table there that I'd never seen or heard of before—and she had two! I was nice and left one, although my usual advice is that whenever you find things you can't live without and you have the money, buy them *all* or you'll never find even one again. You're sure to find something you have to have here: beeswax candles cast in bamboo or sofas covered in fake fur. And they can be delivered to your home by the most charming boys in town.



horse attitudes

What's smaller than a house, bigger than an SUV, and costs a cool \$900,000? It's **Frank Gehry's** latest sculpture, which was on view at L.A.'s **Gagosian gallery** last spring. At 20 feet high and 40 feet long, this

stunning behemoth is actually a horse's head you can walk through. Rendered in Luan mahogany, Douglas fir, and sheets of shaked lead and weighing in at a cool 20 tons, it might make a splendid folly on an East Hampton beach, where it could double as a

changing hut. Or maybe **Francis Ford Coppola** could use it as a dining pavilion on his Napa estate.

sweet dreams

After our last earthquake, all the hotels were mobbed by homeless starlets, so maybe you should snag a reservation now. The latest inn to give **Andre and Ian** a run for their room rates is **Avalon**, on Olympic in Beverly Hills; it's the same building that was used as **Lucy and Ricky's** L.A. pad (remember?). A major Hollywood hangout in the fifties and also home to **Marilyn Monroe**, it was originally designed by wacky graphic artist Alvin Lustig (!) and has been updated in cool post-fifties modern by a young local designer named **Kelly Wearstler** (along with architects Konin/Eisenberg).

The rooms and lobby are furnished in an elegant array of **Eames, Thonet, Noguchi**, and **Nelson** (along with some new pieces by Wearstler). There's a roof terrace with great views of the Hollywood Hills for your cocktail party, private suites for your after-party, and a pool and cabana area just twitching for a **Mario Testino** photo shoot.



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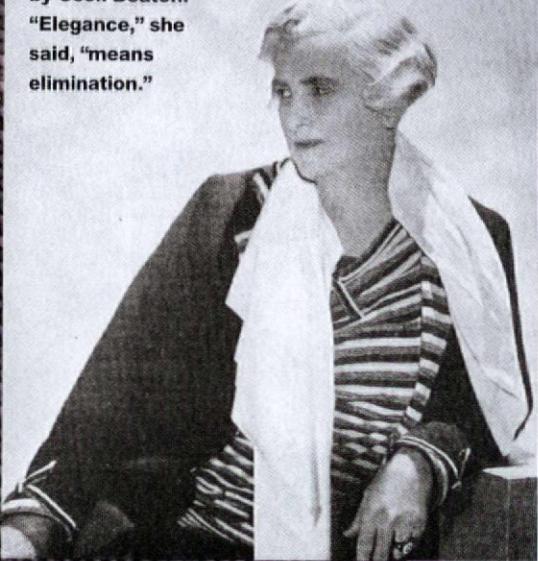
New York London Los Angeles Chicago Washington D.C. Atlanta Boston Dallas Dania
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bliss

then and now

by carolina irving

1929 A photo of Mme. Errazuriz by Cecil Beaton. "Elegance," she said, "means elimination."



1938 Mme. Errazuriz's Paris salon. The painting is by Picasso, the lamp by Giacometti.

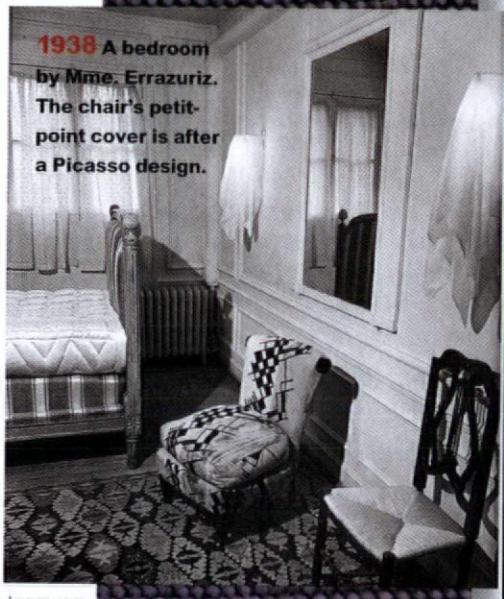


1954 Beaton immortalized Mme. Errazuriz in *The Glass of Fashion*.

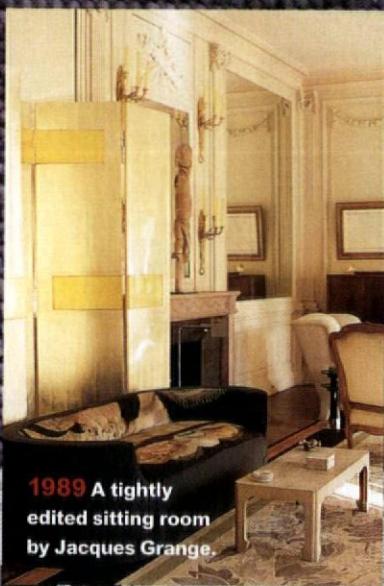
madame minimalism

mme. Errazuriz fascinates me. She was a minimalist when the rest of Paris was cramming its houses with bibelots and overwrought furniture. In pre-World War I France, this Chilean-born beauty had the audacity to strip her rooms to the bones. Her minimalism was

about the love of a few select objects—she mixed humble creamware jugs and wicker baskets with Louis XVI furniture and her friend Pablo Picasso's paintings. This pared-down taste was nonetheless quite costly to achieve, since everything had to be of the very best quality—from her scrubbed wooden floors and heavy silver to the food on her table. (Cecil Beaton declared her toast "a work of art.") She slipcovered her furniture in coarse indigo linen, but those covers were as carefully made as couture dresses. Jean-Michel Frank was her most famous disciple. Her legacy is alive in the work of Jacques Grange and the team of Stephen Sills and James Huniford. These men are masters at creating rooms where every object stands in relief. Mme. Errazuriz would approve.



1938 A bedroom by Mme. Errazuriz. The chair's petit-point cover is after a Picasso design.



1989 A tightly edited sitting room by Jacques Grange.



1930s A dining room by Jean-Michel Frank combines antique screens and a new console.



1995 The spare and luxurious living room of Stephen Sills and James Huniford.

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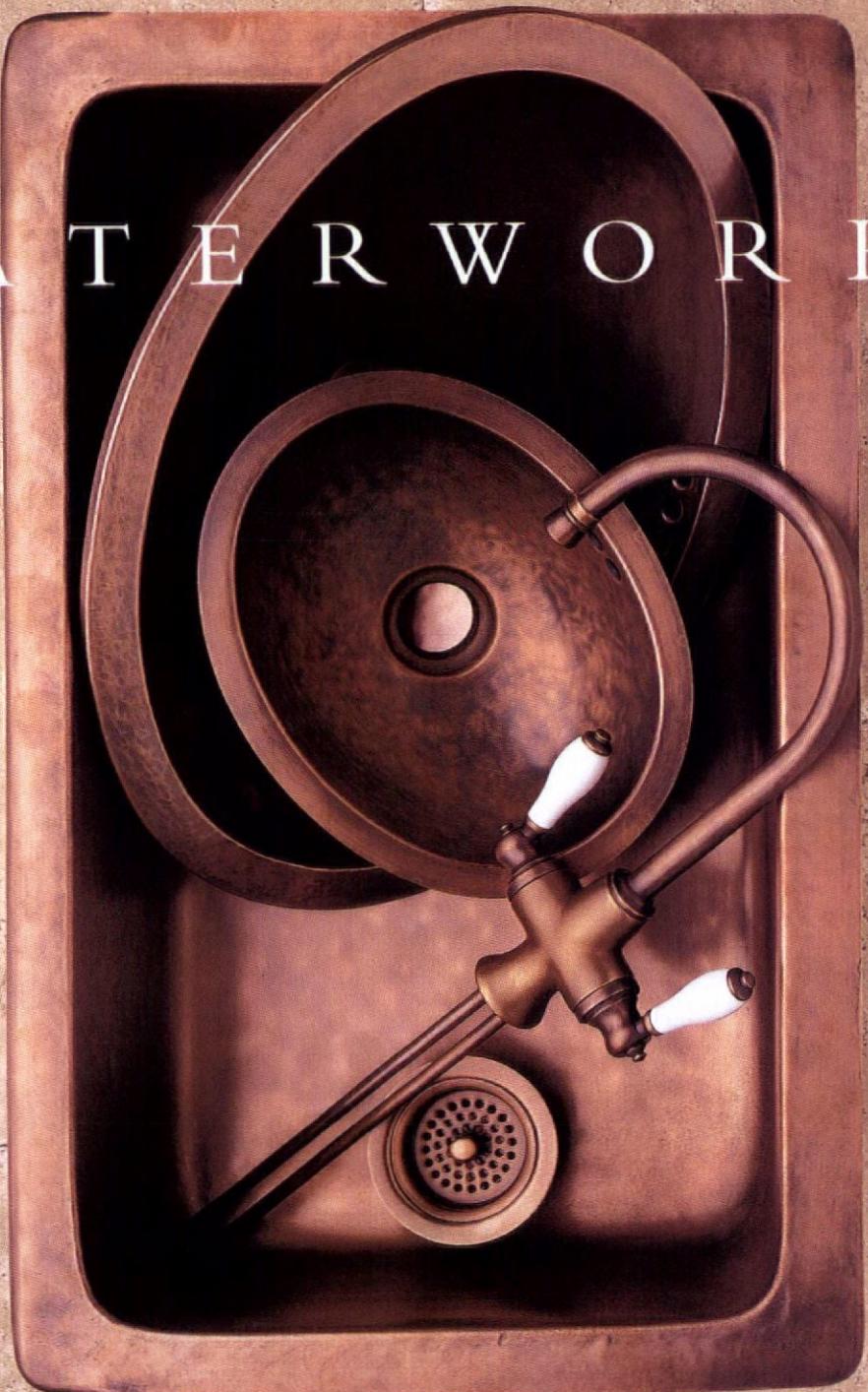
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salt and pepper: the ultimate seasonings

I am very particular about my salt and pepper—they're all a cook really needs. Though I often buy salts and peppers from Fouquet (011-33-1-47-23-30-36) when I'm in Paris, American purveyors like Penzeys Spices (414-679-7207) and the Baker's Catalogue (800-827-6836) are excellent sources for filling your larder.

◀ **Diamond Crystal Kosher Salt** is a staple that should replace the awful iodized stuff you grew up with. Use it for everything, including baking. If you don't have sea salt on your table, try this.

▼ **Hand-harvested Fleur de Sel de Guérande** is the best salt in the world. Use a coarse grade for making salt-crusted sea bass and for flavoring stocks and roasted marrowbones. A medium grade is good for sautéing and at table. A fine grade dissolves quickly, so add it to sauces and salad dressings.



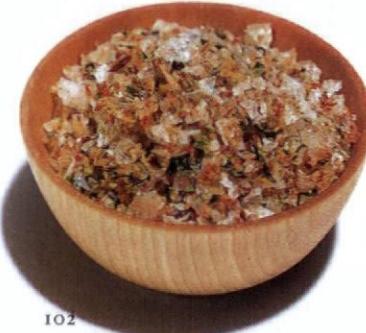
▲ The best peppers are ground *à la minute*. My mill, from Milan's G. Lorenzi (011-39-02-760-228-48), was designed for crushing hot red peppers—perfect on pasta.



▲ A dish of Maldon sea salt and a mill filled with white pepper are fixtures on my table. I sprinkle the soft, flaky salt with my fingers, and I grind white peppercorns (less bitter than black) over finished dishes.

▲ A proper steak *au poivre* requires a coarse grind. I fill my Moulin Au Steak Au Poivre mill from Paris's E. Dehillerin (011-33-01-42-36-53-13) with Penzeys hot India Tellicherry Peppercorns.

> Experiment with pepper blends. Poivre aux Epices Melange Fouquet, top, is magical on scrambled eggs and roasted potatoes. The zesty flavor of Penzeys Four Peppercorn Blend, center, is a good match for meat. White pepper, right, doesn't overwhelm—ideal for sauces and soufflés.



four-season citrus salt

Homemade seasoned salts are simple to make. I use this citrus and tarragon mixture year-round. Whether I'm cooking fish filets like snapper and turbot in the spring or

chicken breasts in the winter, it's a nice alternative to creamy butter sauces. Blend one half cup of your favorite salt with the grated rinds of one orange (I use blood

oranges in season), one lemon, and two limes. Mix in a handful of chopped fresh tarragon and sprinkle over food just before cooking. The flavor is *beyond!*

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the big bang and after

While pondering the nature of the universe recently, I consulted Webster's for guidance on the big bang theory. Defined there as "a theory of cosmology holding that the expansion of the universe began with a gigantic explosion between 12 and 20 billion years ago," the big bang has become a serviceable metaphor for a great many things, none more apt, I think, than the way most of us approach the garden.

Look outside right now and see if the only color in your garden is green. Then think back a few months to the spring. Was your garden a six-week-long explosion of color, which began when a pink saucer magnolia bloomed? Did rivers of tulips and daffodils run like lava through banks of pink, purple, and red rhododendrons?

Did a swath of native dwarf blue phlox flow through beds of pink azaleas? Were there white and pink dogwoods, pink-flowered crab apples, and possibly even a hawthorn tree blooming simultaneously? Did a constant stream of cars drive slowly past your garden on three consecutive Sundays in May? And is your garden a black hole (or rather a green one) for the rest of the growing season? The big bang approach to garden design is viable only if you can retreat to a cabin on a lake somewhere and spend the rest of the summer fishing.

But don't get me wrong. Green is a wonderful color, and an especially sensitive and artistic gardener can design an elegant all-green garden using contrasting plant forms and textures. And yet most people will look at it and say, "Needs some pink."

The bazillions of brightly colored annuals and perennials leaving garden centers each year indicate that we crave colorful gardens right up until frost. But that doesn't mean we always want to be working in them.

Especially when it's hot. The secret to having a colorful, low-maintenance garden for the whole growing season is to choose shrubs, both the flowering kind and those with colorful foliage. Or best of all, shrubs with both colorful foliage and great flowers. Fortunately, many of the most floriferous shrubs are cheap, easy to find, and easy to grow. Which of course will cause the competitive among us to seek out the newest, rarest, and most expensive shrubs to give our gardens long-term color.

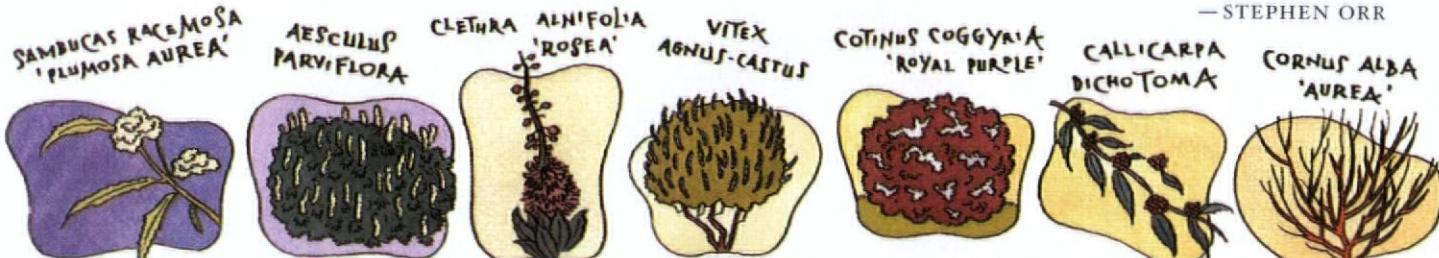
At first glance, a bush with purple leaves may seem like a yawn compared with, say, an antique rose such as the glamorous pinkish-purple-blossomed 'Rosa Variegata di Bologna.' On the other hand, the rose will bloom for three weeks, and then sulk for the rest of the season. When placed where it will be backlit by the sun, the purple smoke bush, *Cotinus coggygria* 'Royal Purple,' will glow in the afternoon like a glass of fine claret held up to the light.

Your color choices for shrub foliage are yellow, shades of burgundy, and silver. Some shrubs are so colorful that you must use them judiciously or you may, as they used to say, frighten the horses. For instance, the *Spirea* 'Golden Princess' has bright yellowish-orange leaves and the dubious advantage of pink flowers. Equally gaudy is the *Buddleia* 'Harlequin,' with green-and-gold leaves and bright purple flowers. A couple of colorful shrubs such as these will outshine any ordinary summer plantings of the usual impatiens and geraniums.

—CAROL KING

shrub all-stars *From midsummer into winter, these underused plants fill out the season*

—STEPHEN ORR



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cut leaves
till fall

Large, tropical-
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summer flower
spikes and
brilliant fall color

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scented flowers
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nal foliage

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leaves and
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spikes of fall
flowers

Clouds of
midsummer
bloom and dusky
purple foliage
all season

Shiny violet
berries and
yellow leaves
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season

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leaf color all
summer,
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the luxury list

express yourself Whether your treasure is a custom-made sofa with a hefty price tag or as free as a walk in the woods, put your own stamp on it

PHOTOGRAPHED BY JAY ZUKERKORN SILHOUETTES PHOTOGRAPHED BY JOHN LAWTON

LUXURY IS BOUNDLESS, uncompromisingly subjective. One style does not fit all. You may revel in an **old world, new spin** look, putting your own take on an old standard. Maybe you're drawn to **earth-mother** interiors, going for the green. Downtowners, even ones down on the farm, are **techno-cool** disciples of metal modernism. Perhaps you're at home with a **global** approach; world music made manifest. You might dance to a different beat, the **fine romantic**, whose colors are soft and edges, smooth. If you long for the '60s, updated, pitch your silken tent in **hippie-chic** land. You might plant your flag in **high american** territory, where today's classicists live. Or maybe you defy categorization. Choose and adapt what you will. That's the luxury of luxury.

old world, new spin

This style, exemplified by decorators like Albert Hadley, fuses modern sensibilities and old-world elegance. Think orchid silk on a Louis XVI chair

1. vases of lilies

Not Katharine Hepburn's calla lilies, but Easter lilies. Interior decorator/antiques dealer Jean-Paul Beaujard mixes them with ivy: "The sophisticated with the simple." Christophe Pillet's pâte de verre Daum vase, \$9,300. 212-355-2060.

2. pillow talk

Nothing knits the ravell'd sleeve like a good sleep. Mike's Pillows in New York City

makes pillows to your exact specifications. 212-260-7270.

3. plenty of nothing

Alta Tingle, owner of the Gardener in Berkeley, CA, opts for "a completely free day." We're with you, Alta.

"My double white shah-tush is warm, beautiful, reassuring, and totally luxurious"
—Diane Von Furstenberg, fashion designer



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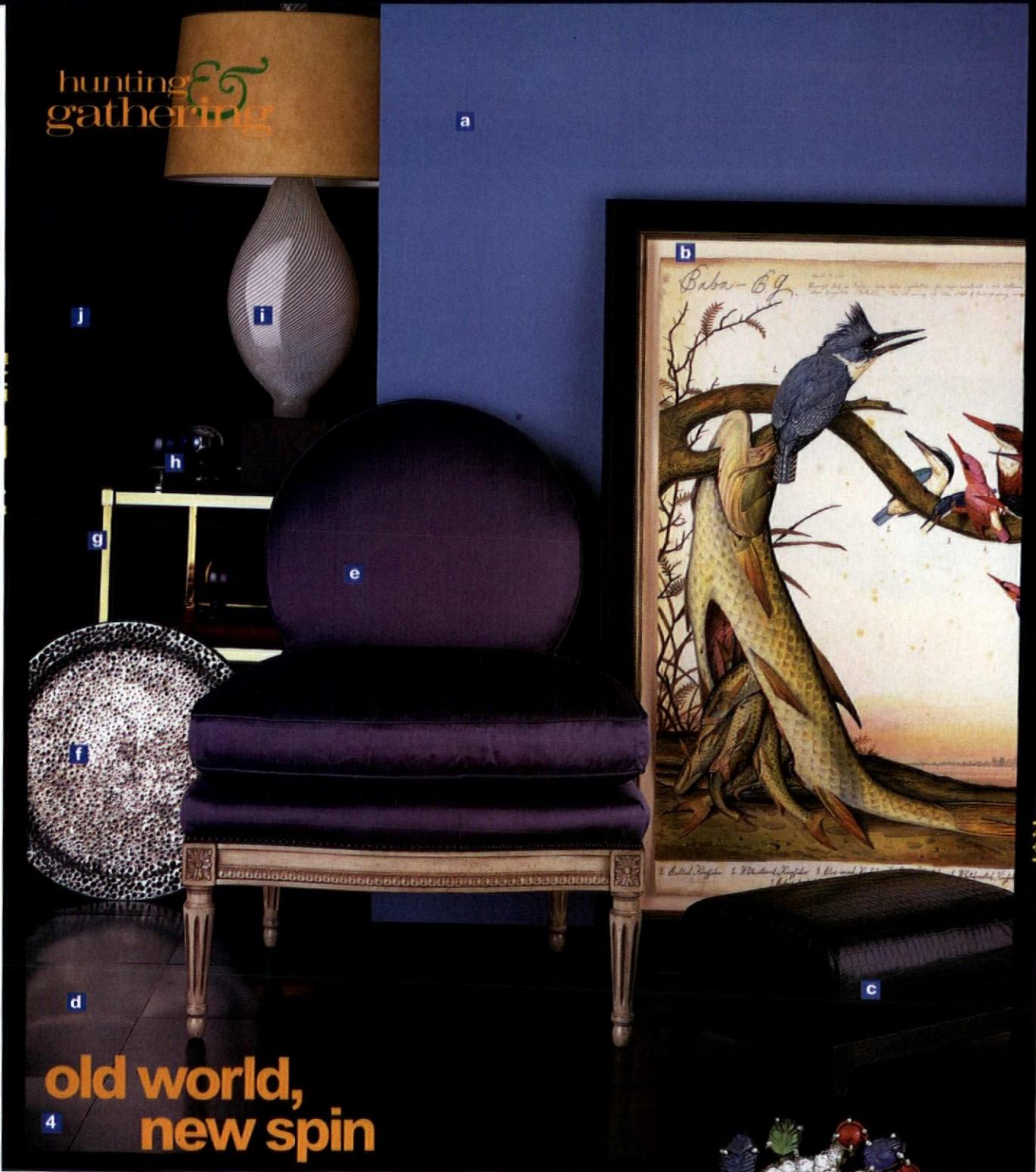


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old world, new spin

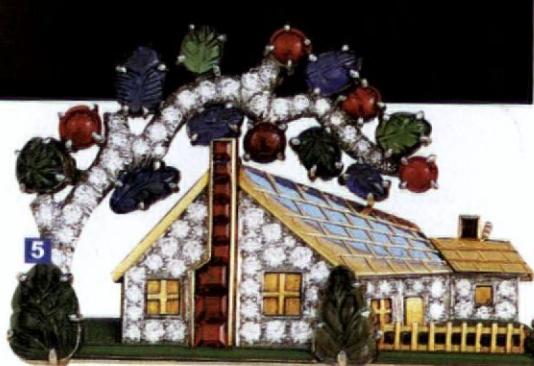
4. leather underfoot

If you can't have blue skies, try **a** Colonial Williamsburg's Palace Ballroom Blue paint, 800-677-5270. **b** The Audubon-esque *Baba—B.G.* (1997), by Walton Ford, isn't for sale, but he's represented by the Paul Kasmin Gallery, NYC, 212-563-4474. **c** Relax with a faux-crocodile leather footstool, \$575, Repertoire.

617-426-3865. **d** Go barefoot on leather Edelman tiles, like shoes for your floor, \$35 a square foot. 800-886-8300. **e** Be disarming on Baker's chair with orchid silk upholstery, \$2,266. 800-59-BAKER. London. 011-44-171-627-5077. **f** Shine on with Michele Oka Doner's silver tray, \$18,000, through Primavera Gallery, NYC. 212-288-1569. **g** Let Baker's side table, \$2,730, set

off **h** antique silver and glass finials, \$420 a pair, McKinney & Co., London. 011-

44-171-627-5077. **i** Joseph Pagano's handblown glass lamp, \$3,000, Dennis Miller Associates. 212-355-4550,



glows on **j** Sally Sirkin Lewis's Matignon damask, J. Robert Scott. Sources, see back of book.

As I See It, #28 in a series

Matthew Rolston

"Here's Looking At You"

Sepia tone B/W Photography



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7

5. pinup

If you're house-proud, show it. Raymond C. Yard Inc. in New York will make a brooch of your house (previous page). 212-247-6222.



6

6. cover-ups

If face screens had always looked like the shell-studded ones that Betsy Krieg Salm makes, they'd never have gone out of fashion, \$290. 607-387-5330. Bring them back, and be a little flirty.

7. dog-tired

Don't your pets deserve a bed as swellegant as yours? Joseph Biunno Ltd. in New York, 212-629-5630, concocts them for poohches. A pair of miniature dachshunds make themselves comfy on this low-to-the-ground model.

embroiders to order—even if you're not a bride—and will come to you. Hand towel, \$80. 504-899-7833.

9. old linen sheets

Interior designer Jenny Armit thinks they're the most sumptuous things in the world. "I love the way they crumple," she says. Don't forget your mangle. Celeste Cooper, creative director of Repertoire, is also a devotee of linen sheets. "The best things in life," she reminds us, "are not maintenance-free."

10. roll 'em

We're making snake eyes at a custom-made Jean Puiforcat dice game of sterling silver, Hermès leather, ebony, and mother-of-pearl, \$10,000. 800-993-2580. Go ahead—take a gamble on it.

"My most personal treasure is an 18th-century Italian harpsichord reproduction built for me by William Dowd of Boston in 1965. It is finished in dark green lacquer with gold leaf banding. In the soundboard is a beautiful rose made of layers of drumhead covered with gold leaf. My hope is that some day I'll find time to play it again, but for now I love the luxury of its elegant presence in my entrance hall."

—James van Sweden,
landscape architect

8. initial it, please

Remember those monogrammed towels your mother had in her trousseau? Someone still makes them—and not with the standard lettering that you see in a zillion catalogues. Leontine Linens of New Orleans



8

11. feeling chintzy

In the best possible way. We want chintzes that are covered with old-fashioned flowers, the kind that give new life to comfy chairs. Our favorites, from left: Brunschwig & Fils's Westbury Bouquet, Caris Brook from Rose Cumming Ltd., and Cowtan & Tout's Old Rose.



11

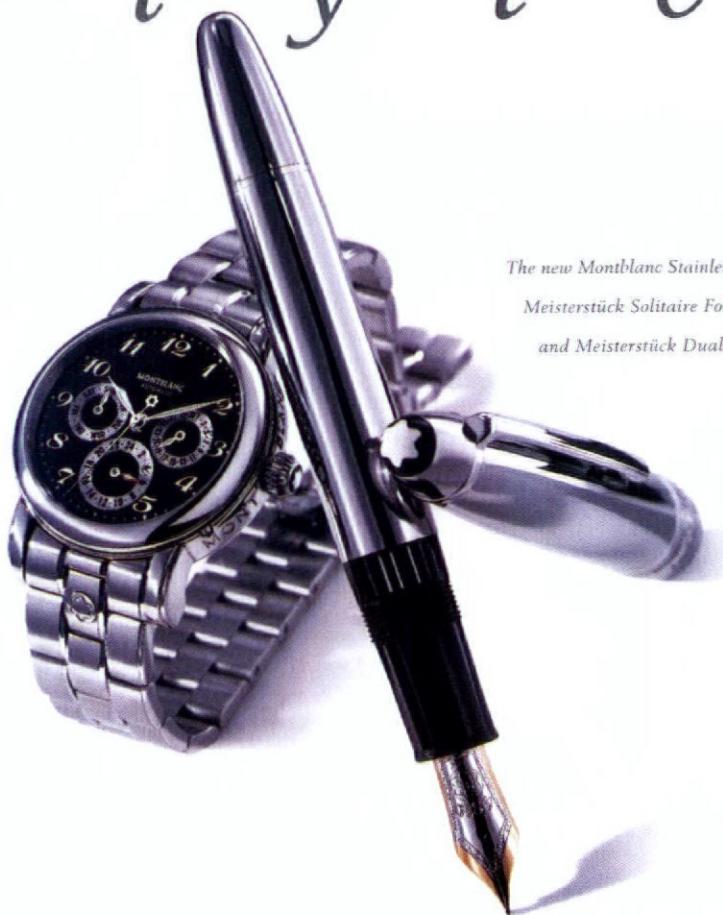


10

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1054 Ashford Ave., San Juan • Southpark • Town Center • Cherry Creek • 225 King St., Charleston
Columbus City Center • 1006 Connecticut Ave., NW, Washington, DC

1-800-388-4810

earth mother

Over the noise of the electronic world, nature beckons. Architect David Rockwell understands the allure of an indoor leafy fantasy



12

f

12. leaf people

Stay in the forest, with all the comforts of home. **a** Zoë Hope's silk wall hanging encapsulates leaf skeletons, at Moss, 212-226-2190. **b** Eat naturally with a twig place-mat, \$28, from Takashimaya NYC, 800-753-2038. **c** Get glassy with the Bombay Company's cloche, \$29, 888-3BOMBAY; **d** crystal vases

from Lalique, \$5,330, 800-993-2580, and **e** William Yeoward, \$100, 800-818-8484. **f** Set them down on Bisazza's green tiles, 305-597-4099. **g** Don't be afraid of the woods, especially Chris Lehrecke's maple vessels for Pucci, \$160 and \$200, 212-633-0452. **h** Don't munch on Lady Anne Gordon's onion, \$675, from

Hinson & Co., NYC, 212-475-4100—it's porcelain.

j Salviati's green glass vase, \$150, 212-725-4361, looks grand in the light from **i** Christian Tortu's *Les Forêts* votive candles, \$65, at Takashimaya, and **k** McGuire's copper repoussé and silver plate lamp, \$1,775, 800-662-4847. Sources, see back of book.



13

P O T T E R Y B A R N

F U R N I T U R E



Metropolitan Chair

For the store nearest you, or to request a catalog, call 1.800.838.0944.



13. bearing leaves

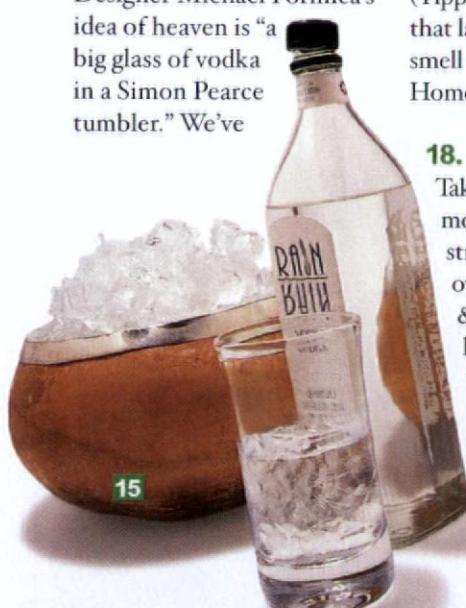
A sterling-silver leaf brooch (previous page) sounds even better in Italian—*foglina*—and comes in two sizes, \$650 and \$800. Sawaya & Moroni, Milan. 011-39-02-86-39-52-00.

14. we're bowled over

Ceramicist Julie Goodwin makes bowls to order, incorporating leaves that leave their impressions behind. Prices start at \$64, including shipping from London. Available in 25 to 30 colors. 011-44-171-286-2960.

15. cubist delight

Designer Michael Formica's idea of heaven is "a big glass of vodka in a Simon Pearce tumbler." We've



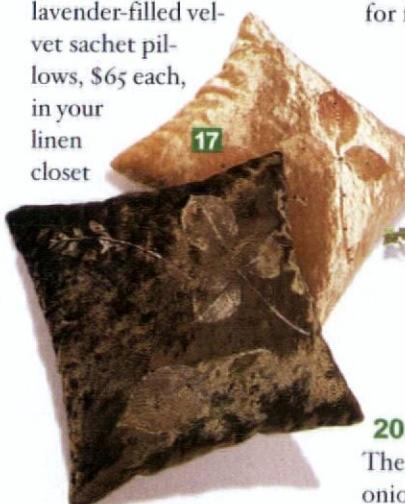
got rocks. Simon Pearce highball, \$40. 800-774-5277. Munder-Skiles silver-lined gourd ice bucket, \$195 and up. 212-717-0150.

16. blossoms, dearie

We'd like a limitless supply of flowers, fresh from the garden. Don't pick them all, though. As a friend of ours says, one of life's greatest luxuries is "the smell of flowers at night."

17. make scents

The nose knows. Put these lavender-filled velvet sachet pillows, \$65 each, in your linen closet.

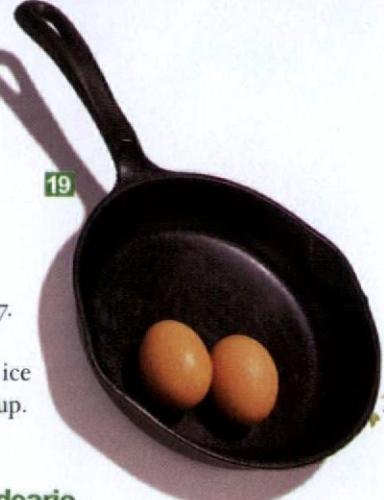


and your dresser drawers. (Tipplers alert: did you know that lavender disguises the smell of gin?) ABC Carpet & Home, NYC. 212-473-3000.

18. soak it up (and in)

Take a leisurely bath in the morning, *before* you're stressed. Gail Baral, the owner of Algarab Home & Garden in Los Angeles, recommends Côte Bastide Fig bubble bath and soap, and some Christian Tortu Les Forêts candles.

19



19. over easy

Cholesterol be damned! Bring on the eggs. Design consultant Dan Carithers cherishes "mother's cast-iron skillet." That's what we'd choose for frying.



20. we've got mail

There's something about onionskin paper—its tactile quality, its translucence. Nancy Sharon Collins in NYC makes custom stationery (minimum order \$400), like Red Name Chop and Four Leaves. You'll swear that those autumn leaves are the real thing. 888-431-5959.

Leslie Fry's limited edition, rusted steel *Floral Dress*, \$1,200, is 64 inches tall and made to be planted with flowering vines. In full summer, you might even be able to put it on. Wearable art! 802-655-4349.

20



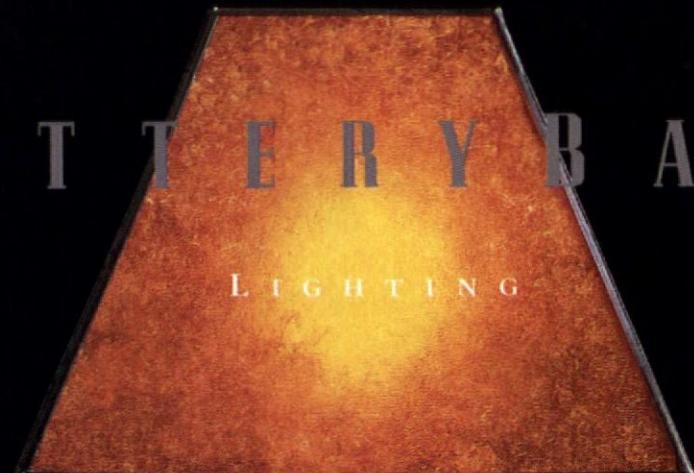
21. ivy league

Have you had your fill of marble statuary in the garden? Do you head for a chain saw when you see cute topiary critters? Vermont artist



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L I G H T I N G



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techno-cool

We're not just wired. We also want sleek materials—aluminum rules—and modern production techniques. Architect Ali Tayar is one of our gurus

22

22. viva metallica

Look downtown even if you're not. Fulfill your lofty ambitions. **a** Flexion lamp, \$450, from Bone Simple Design, 212-633-1987, warms up **b** Frighetto's Landscape chair by Ross Lovegrove, \$705, from Eurobiz, 888-651-7143. **c** Tom Dixon's bubble vase, \$110, from Totem, 888-519-5587, **d** Salviati's Piegati

bowl, \$700, and **e** an inflatable ashtray, \$18, from Totem sit on **f** Michael Solis's nesting Swingers Tables, \$200 to \$300, from Inside Design with Wilsonart International, 254-207-7000. **g** Stash the vino in Harry Allen's rack, \$125, at Moss, NYC.

h Watch out for the round silicon light by David Design, \$360, at Totem.

i Get grounded with a stainless-steel mesh rug, \$1,500 for a 4- by-8-foot piece, from Wyeth, 212-925-5278. **j** If you want privacy, use ICF Group's aluminum Plaza Screen by Ali Tayar, \$1,102.50 per 6 feet, 212-725-4361.

118



23

P O T T E R Y B A R N

F U R N I S H I N G S



Cable Knit Pillows

For the store nearest you, or to request a catalog, call 1.800.838.0944.

25

23. ding dong

Stop stumbling around the house. Illuminated doorbell button, \$99, and night switch, \$35 (previous page), by Spore in Seattle. 206-624-9573; www.sporeinc.com.



27

24. chop shop

Now you can chow down on kung-pao chicken and not have to worry about splinters or the environment. Stainless-steel chopsticks, \$8.95 a set of 8, from Crate & Barrel, are washable and reusable—not to mention extremely cool looking. 800-996-9960.

24



25. up against the wall

Heavy-metal fans—hey, even classicists—here are the CD wall racks for you. Blu Dot in Minneapolis makes them in painted steel, \$89. 612-782-1844; www.bludot.com.

25

26. watch out

Marc Newson, furniture designer of the moment, is also keeping time. His Titanium Ikepod Cunningham Chronograph watch, \$4,600, looks as if it belongs on the space shuttle, but put it on your wrist. Available at Bergdorf Goodman. 212-872-8398.

28. road show

No need to look for a skycap or worry about overzealous luggage handlers. Grab Clak's strong, sleek metal suitcase on wheels, \$345, from Takashimaya, NYC. You're outta here.

28



29. comp time

Architect Lee F. Mindel is smitten with his computer. "My Mac G3 provides the ultimate luxury—access to anything, anywhere, anytime."

30. take it off

Here's a tip from design consultant Claudia Bogen: "Buy your metal furniture cheap and have it stripped by Acme Sandblasting Co. at 41 Great Jones St. in New York. Speak to Mr. Feinbert at 212-477-1060."

"Last fall I acquired several of the metal/enamel circle-in-the-square sculptures from the facade of the old Alexander's department store in Manhattan. This was done in a very devilish way—I made friends with the demo crew during their lunch hour. I had coveted the sculptures growing up and had thought they were Murano glass. They're not, but they have become icons—literally. I have friends dying to buy them from me. When I saw a wall of them at the 'Modernism' show for \$30,000, I was even more pleased with myself. No one will ever know how much I didn't pay for them!"

—Myles Scott Harlan, interior designer

31. dance, baby, dance

Summer may be almost over, but Donna Summer is definitely still hot. Designer Anki Spets of Area has a subwoofer that turns her living room "into a disco for 'family dancing.' My daughter Ruth is 7. She loves it and favors '70s disco songs. It makes me feel happy, silly, and it makes me laugh. I guess that's my ultimate luxury."



32. feeling blue

Not any more! Smile for the colorful new Polaroid I Zone Instant Pocket Camera, \$24.99. It takes Lilliputian pictures that are small enough for a baby to hold and is almost that easy to use. Available in late September at Target. 800-800-8800.

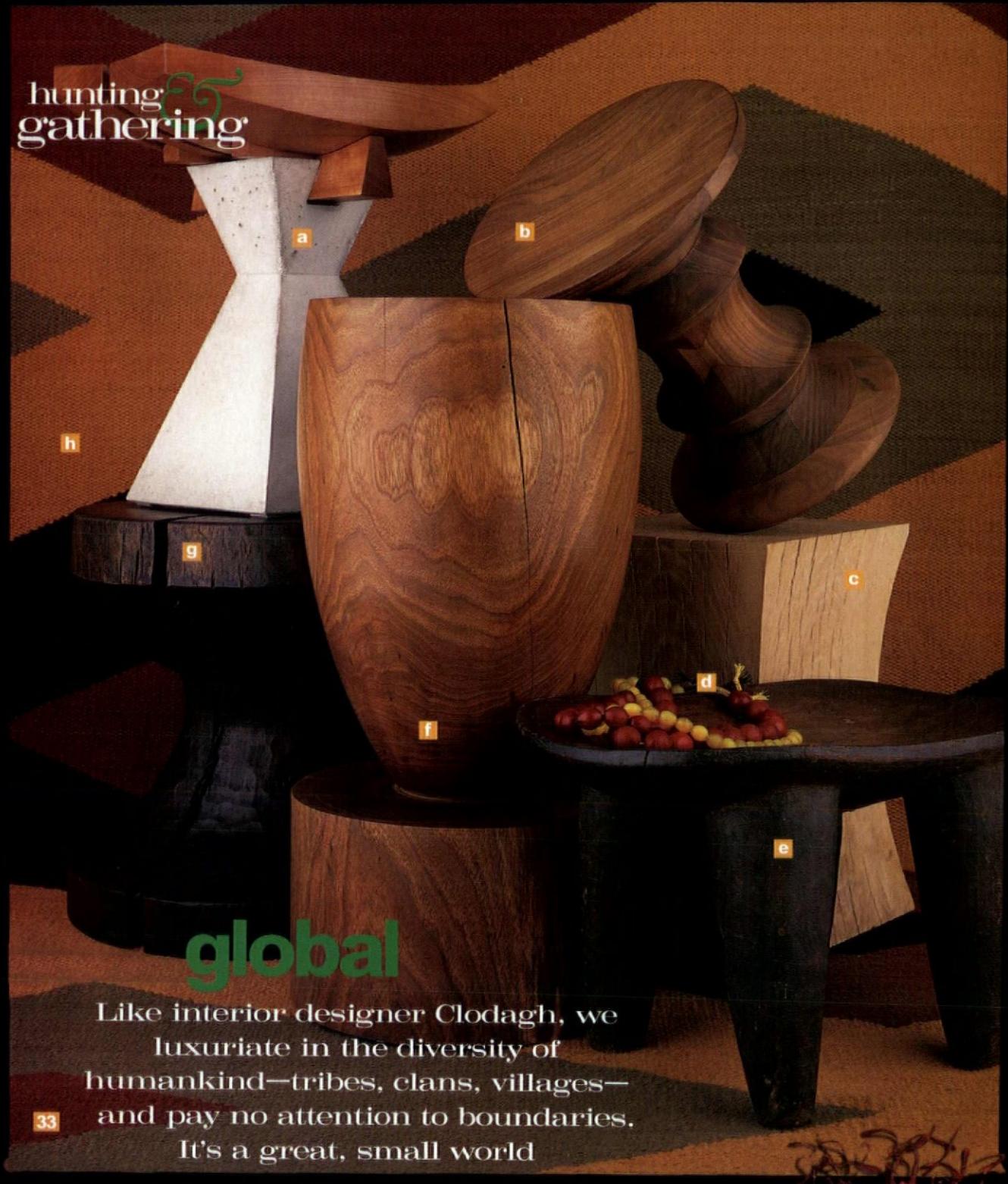
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F L O O R S



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global

Like interior designer Clodagh, we luxuriate in the diversity of humankind—tribes, clans, villages—and pay no attention to boundaries.

33

It's a great, small world

33. sitting still

We have a simple seating plan. Just use any of these. **a** Johnny Poux balanced a cherry top on the cast-concrete base of his cherry Dovetail stool, \$1,960, from Dennis Miller Associates.

b Ray and Charles Eames's elegant oiled-walnut stool, \$800, is from Herman Miller. 800-646-4400. **c** The solid

white-oak Oiseau table is by Christian Liaigre for Holly Hunt New York, \$1,762.50. 212-755-6555. **d** Recycled-glass-bead necklaces from Ghana, \$15 to \$50, nestle on **e** a hardwood stool, \$1,500, from the Ivory Coast. All are available at Craft Caravan, NYC. 212-431-6669. **f** Chris Lehrecke's Pedestal #3 for Pucci, \$2,040, is solid walnut,

but also comes in a variety of other woods. **g** Tucker Robbins and Laondon Indians from Guatemala produced this dark tropical hardwood stool, \$1,800, NYC. 212-366-4427. **h** Maximo Laura's Ayacucho Peruvian wool rug, \$1,250, is from AMS Imports. 800-648-1816. Sources, see back of book.





MANUEL CANOVAS

COWTAN & TOUT SHOWROOM: D&D BUILDING, SUITE 1022, 979 THIRD AVENUE, NEW YORK, NY 10022 (212) 753-4480
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BOSTON: Davis & Company - BOSTON The Martin Group - CHICAGO: Cowtan & Tout - CLEVELAND: Gregory Alonso, Inc. - DALLAS/HOUSTON: John Edward Hughes
DENVER: Nessen Showroom - DENVER/GAEL: GALE CITY Egg & Dart - KONOLHU: Pelle McClelland Ltd. - LOS ANGELES: Garment - PHILADELPHIA: Croce Inc.
PORTLAND/SEATTLE: Wayne Martin Inc. - SAN FRANCISCO: Cowtan & Tout - SCOTTSDALE: Dean Warren Ltd. - TROY: Rozmanlin - WASHINGTON D.C.: Hines & Co.

34. vroom, vroom
Wildly expensive saffron is the Rolls Royce of spices, but the reason we really love it is that it has the heart of a souped-up dragster. Buy it in stigma (thread) form, not powdered, so it will

retain its flavor. Red Kashmir Mogra Cream Indian saffron (previous page), \$10.95 a gram, from Penzeys Spices in Muskego, WI, is superb. 800-741-7787.

35. tall order
Henry Personnaz's ebony-stained beech Apollonia lamp of four graduated spheres, \$720, casts a long shadow. From Les Migrateurs, Paris. In NYC, 212-750-8076.

35

36. feeling fecund

Inspiration comes in many forms, including an 18th-century Chinese fertility bed with carved, writhing dragons.

It belongs to designer Kristin Hein, who has moved it around the world. "I will never part with it," she insists, "as it promises luxurious slumber from which I rise pregnant with creative ideas."

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fine romantic

Take the edge off, without losing impact. Muted colors and soft lines, like those Tricia Guild uses, can pack a punch. Pretty is as pretty does

43

43. lusterware lust

a Drink glass, \$15, ABC Carpet & Home, NYC. **b** Nan Swid Designs cups and saucers, \$25. 800-808-SWID. **c** Rose Shadra cloth with fringe, \$150, ABC Carpet & Home, NYC. **d** Christian Lacroix tablecloth, \$410, for Christofle. 800-799-6886. **e** English '30s compote cups at Bergdorf Goodman, NYC.

f From top: Saucers by Philippe Deshoulières, \$60, 800-993-2580, and Sophie Villepique, \$60, for Barneys NY. Nan Swid plates, \$25 and \$35, at ABC Carpet & Home. **g** Christian Lacroix old-fashioned glass, \$130, for Christofle. **h** Doran Webb's napkin ring, \$30, at Barneys NY.



i Silk napkin, \$28, **j** Nan Swid teapot, \$170, sugar and creamer, \$150 a set, all from Felissimo, 800-565-6785, and **k** bowls, \$25 and \$35, at ABC Carpet & Home. **l** Dorian Webb goblet, \$375, at Utica's, Alexandria, VA. 703-461-0044. **m** Glass Act salt and pepper shaker, \$36, from Barneys NY. Sources, see back of book.

MOTORCROSS

Wind whipping, hair flying, a sudden bullet rush of acceleration. The freedom and danger of leather—in all its dark, supple, brooding glory—leaves the highway and hits the streets.

An easy ride:
TAG Heuer Monaco
Re-Edition with
black-leather
strap, \$2,300.

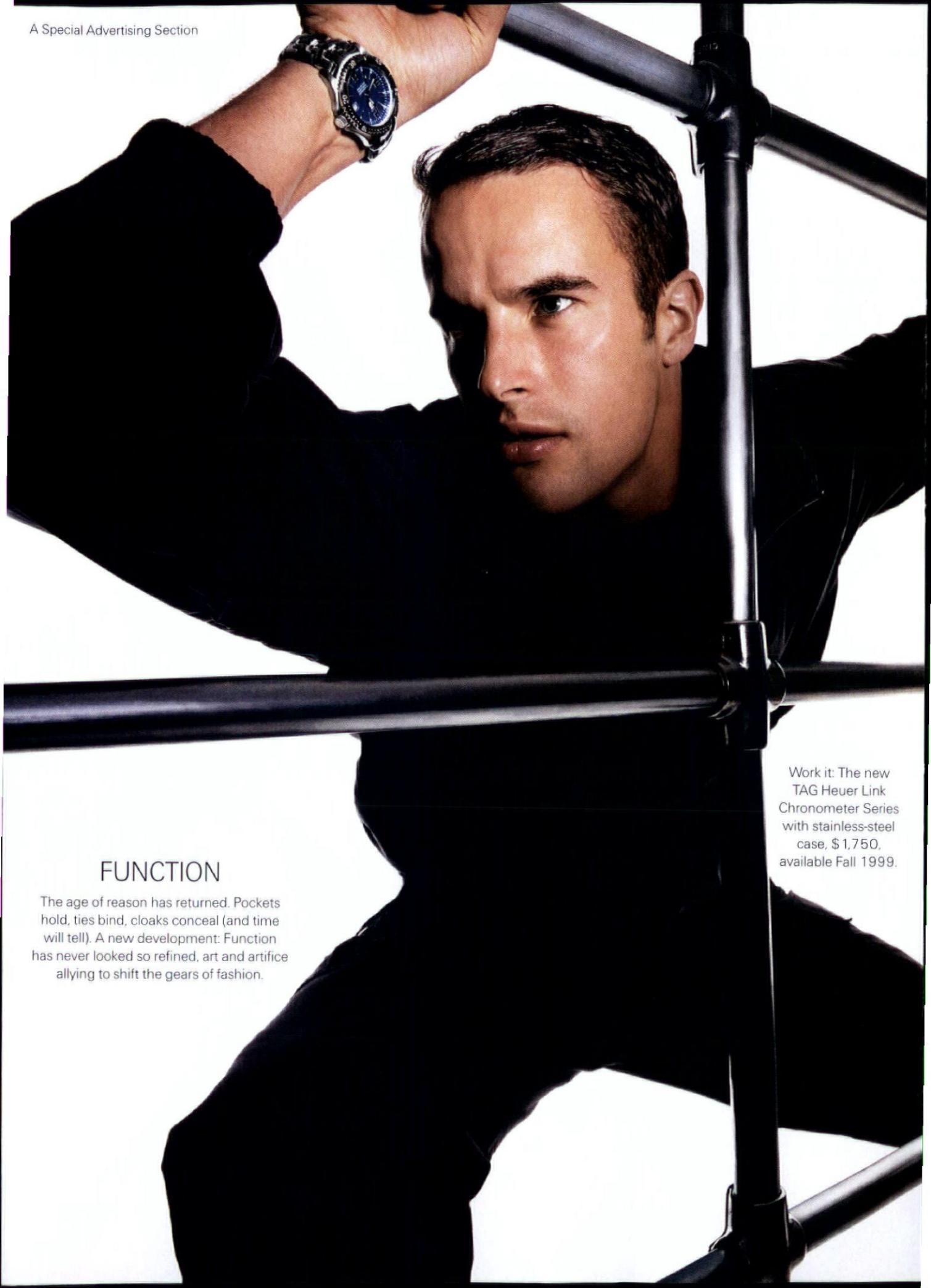
TAG HEUER PRESENTS

THE LINE ON DESIGN

An era ends, another beckons and design evolves. What emerges is both old and new, pairing the romance of yesterday with the utility of tomorrow.

The result is something altogether modern and original.

Here, TAG Heuer lays it on the line.



FUNCTION

The age of reason has returned. Pockets hold, ties bind, cloaks conceal (and time will tell). A new development: Function has never looked so refined, art and artifice allying to shift the gears of fashion.

Work it: The new TAG Heuer Link Chronometer Series with stainless-steel case, \$1,750, available Fall 1999.



The finer points:
TAG Heuer Alter
Ego Series with
mother-of-pearl
dial and diamond
bezel, \$2,800

EMBELLISHED

Details, details—a whisper, not a scream. Minimalists will turn turncoat when they see the secret satin pocket, the diamond-studded cuff, the embroidered skirt that flowers under such attention.

SKI

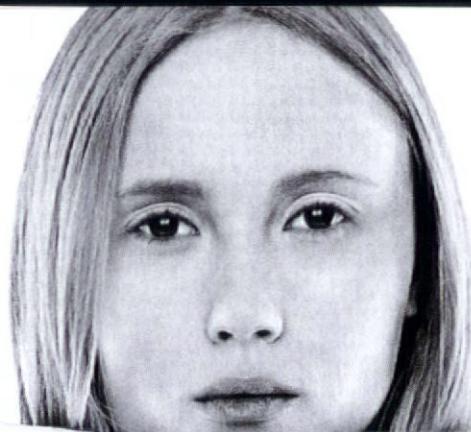
Plucked straight from the mountains' snowy trails, down parkas are on the upswing. Zippers, hoods, buckles and boots sail off the slopes and onto the runway.

Powder power:
TAG Heuer 6000
Quartz Chronograph
Series with 18K-gold
and stainless-steel
case, \$2,800.



WHITE

Light reflects and blinds in its brilliance; white is the color of light. Purifying, calm, cold as snow; white is desirable precisely because it is so decidedly, coolly reserved.



Carte-blanche cool:
Ladies Kirium
Chronograph Series
with stainless-steel
case and silver dial,
\$1,895.

WATERPROOF

Time was, just a splash of the wet stuff sent shivers down a leather lover's spine.

Now even silk laughs in the face of liquid intimidation. Go out and play.

Water log:
TAG Heuer Kirium
Ti5 Series with
titanium case,
vulcanized rubber
strap and graphite
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Vicente Wolf, Dominica, Caribbean

ANICHINI

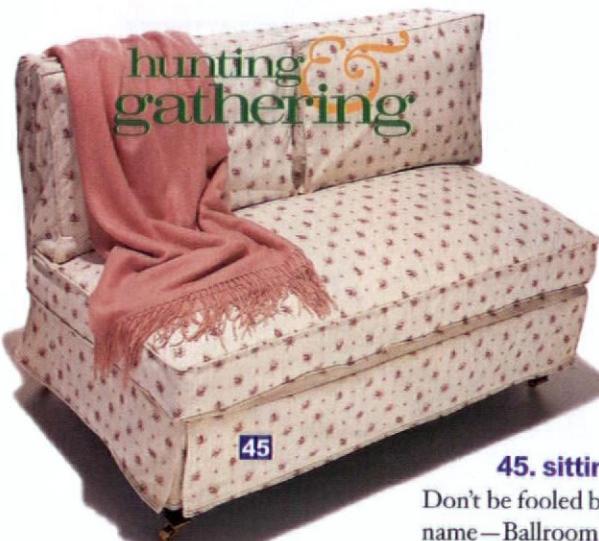
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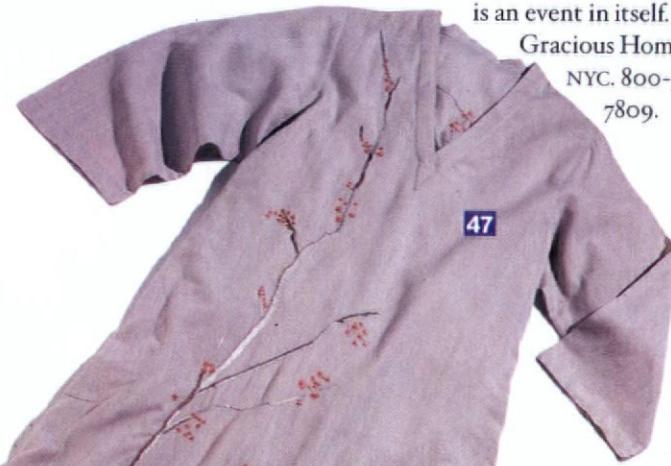
hunting & gathering



45

44. good plan

If you have to get organized—and you do—you might as well choose some colors that will remind you of spring flowers—lavender and violet. Nubuck frame, \$40, and agendas, \$215 and \$325 (previous page) from Designers Guild, available at Fred Segal, LA. 323-655-3734.



47

47. it's a wrap

Loll about, perhaps on that lilac sofa, in a soft gray embroidered caftan from Allegra Hicks, available through Barneys NY.

48. soft touch

Knit one, purl two... You won't even mind the repetition if you're knitting a cashmere sweater. Malo put all the makings in a box, about \$1,000. 877-SEE-MALO.



46

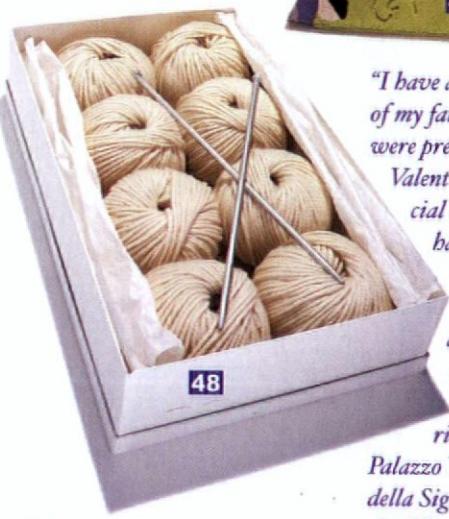
45. sitting pretty

Don't be fooled by the name—Ballroom—this sofa, \$4,185, covered in lilac Felbrigg, \$65 a yard, is strictly bedroom. Both from Bennison, NYC. 212-941-1212. Pashmina shawl, \$480, Neiman Marcus stores. 800-436-6673.

46. feathered friend

"I'm really into hot pink," Avi Adler says. What got the event designer started? "Intense pink feather dusters." This one, \$2.99, is an event in itself.

Gracious Home,
NYC. 800-338-7809.



48

50. speak, memory

Hold on to the simple, invaluable pieces of your past. Designer Barbara Dixon keeps "a box of letters from friends and family. Some of them still make me cry."

51. bright light

Oriental Lamp Shade in NYC will make a shade and cover it in anything you bring them, like lavender and lace. 212-832-8190. Shade wrapped in sheer fabric from Old World Weavers.

"I have a wonderful collection of my father's watercolors that were presents for birthdays, Valentine's Days, or just a special occasion. To be able to have a treasure from a loved one is irreplaceable. To have beautiful artwork from a loved one is priceless. The subjects include an interior of my apartment; the

Palazzo Vecchio in the Piazza della Signoria, with a view of the Uffizi and an emerging shoe the size of a building; Roman ruins showing a head of Constantine and a huge foot fragment; a nude study he did in college; and one of me depicted as Dorothy with her ruby slippers."

—Alexa Hampton,
interior
designer



51



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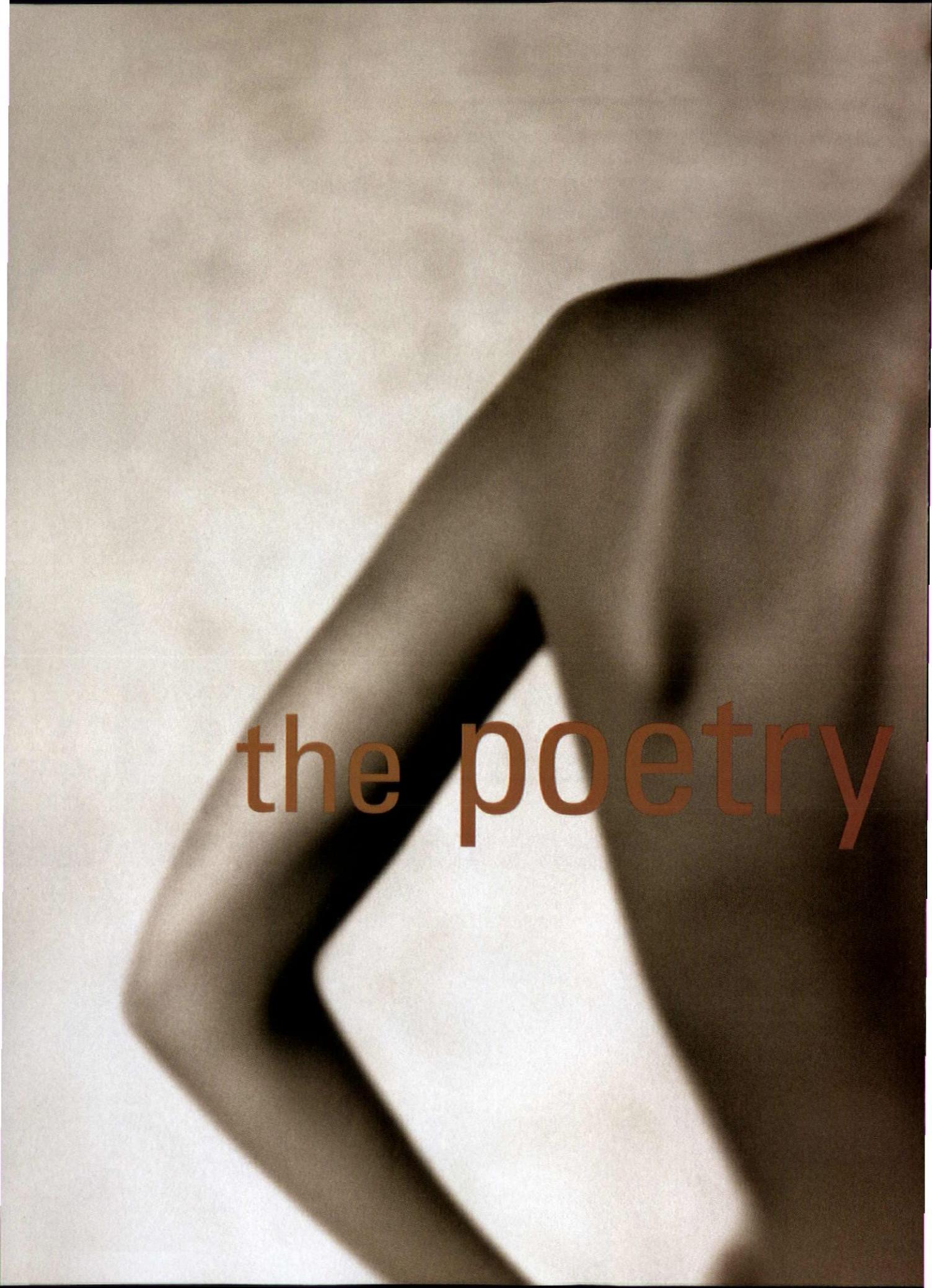
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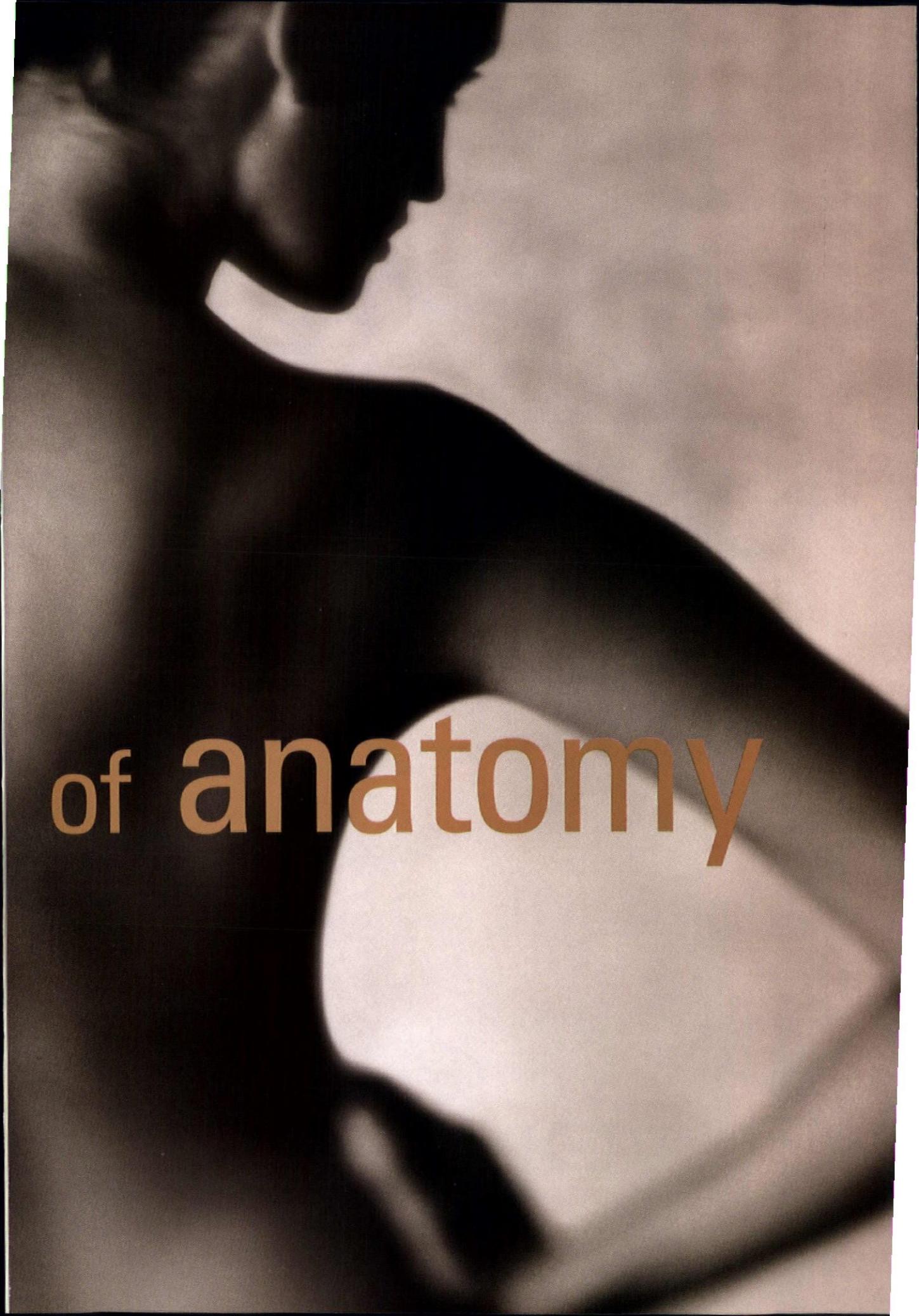
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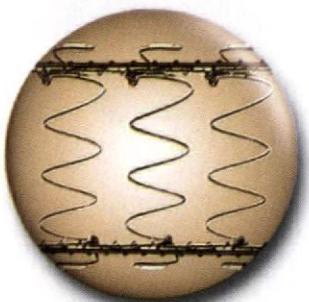
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52

hippie chic

The post-Woodstock look has all the totems of the '60s, ratcheted up several notches. Interior designer Muriel Brandolini has a lock on it

52. floor it

Follow the lead of Talisman designer Kristin Hein and cushion your living room floor. First, paint the walls in **a** Benjamin Moore's Poppy. **b** Hand-silkscreened wallcovering, \$65 per 24" square, Talisman, 212-861-7139. Then, get **c** cushions: Indonesian "Taxis," \$105 and \$58, from the Sak Home, 888-THE-SAK-1.

d shearling, \$600, **e** leather, \$1,415, and **f** woven leather, \$600, all from Alma Home, London. 011-44-171-377-0762. **g** Tie-dyed, \$50, from Todd Oldham, NYC, 212-219-3531, **h** multistriped Moroccan, \$175, Amy Chan, 212-966-3417, and **i** Samson Saboye's in handwoven leather, \$730. **j** Missoni's Maracana wool rug, \$699. 800-647-7664.

k Anichini's velvet and beaded pillows, \$480 and \$344, through Barneys, NY. **l** Leather lace fabric from J. Robert Scott. **m** Richard Schultz petal side table, \$1,175, and **n** coffee table, \$1,910, Delgreco & Co., NYC. 212-688-5310. **o** Velvet appliquéd gems, \$290 each, from Adrienne Landau. Sources, see back of book.

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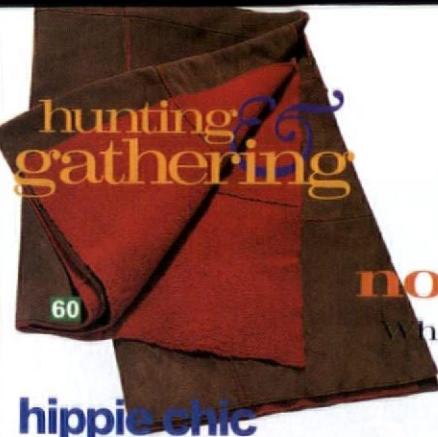
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hippie chic

luxury is a steaming-hot bath taken outdoors in the cool of the evening at the end of a hard day." We're on our way.

60. feeling sheepish

Oh, those ovines! Swaddle yourself in a red-dyed shearling throw blanket, \$3,625. Ralph Lauren Home Collection, NYC. 212-642-8700.

61. smoke and mirrors

Architect Mark Simon used simple slabs of bluestone to build a mantel around his fireplace. But he added "an over-mantel and an under-mantel with fragmented mirrors to reflect candles in between."

62. wick warm

We like to go camping with candles that smell good enough to eat: L'Occitane's delectable apricot grapefruit, \$30. Stow one in your backpack—it comes in a tin with a replaceable lid, and it's not just for day-trippers. One candle will burn for 40 hours.

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63. feather weight

Diamond chokers have their place, we realize, but we're putting our necks out for

no problem . . .

When did you extend yourself the most to satisfy a client's personal requests?

"We made a console for Elton John a few years ago. In marketing photos, we'd styled the console with 34 candles, and Elton bought it on the condition that it arrive exactly as shown. It went into his house lit.

The most amazing thing we ever made was a cabinet that was displayed at the Wallace Collection and later sold at auction. It was made of a single English walnut tree—very rare—and was inset with porcelain plaques from Sèvres. It was eight years in the planning"

—David Linley

"The desk of the Minister of Culture

Jack Lang. If you push a square ivory button . . . a little lamp that appears on a rail starts to move around so that you can stop it at the exact place where you need the light. . . . The desk is now used by the prime minister"

—Andrée Putman

"Send me some sample boards in a sort of latte color, but with a bit of ecru or one of each. Perhaps they should read toward putty, you know, like parchment, but not lineny. Do not make it too camel or vellum. Try one in ecru and sand. While you are at it, another in a sisal or fawn. Make sure it doesn't go oatmeal, nougat, or raw silk. I hate those colors. They are so eighties. Shell, suede, or wheat is OK. Can I get them tomorrow?"

—Agnes Liptak, decorative painter

"I am currently working on the interior design of an iguana cage. The iguana measures 5 feet. I love the client, I'm not sure about the iguana!"

—Clodagh



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hippie chic

Erickson Beamon's choker in leather, beads, and feathers, \$183, from Anna Sui, NYC. 212-941-8406.

64. test your metal

Zinc bathtubs, art consultant Barbara Guggenheim says, conduct heat "so your back is warm when you get in."

65. china syndrome

OK, so you're not a speaker of Mandarin. That's no reason why you shouldn't treat yourself to a 19th-century



Chinese porcelain ink container, \$300, and bronze official's seal, \$800, both from Dimson Homma, NYC. 212-439-7950.

66. pastel power

Cray-Pas are almost as much fun as finger paints, and a whole lot less messy. They come in a huge number of vibrant colors, are gorgeously smudgy, and feel great in your hands. Square is sometimes very hip.



no problem . . .

A few years ago I was doing a photo shoot on Shelter Island for a client's home. It was a perfectly sunny day, but I was afraid that there would not be enough white on the blue ocean in the background, so I phoned every person I knew who sailed and **had them sail in the background while we photographed**. It turned out magnificently!"

—Larry Laslo, designer

"A hair salon for a married couple at their home with all the amenities of a regular hair salon. They both can have their hair cut and styled at the same time"

—Orlando Diaz-Azcuy

"A coffin (coffee table), pink satin quilted interior for the Crypt"

—Kathryn Ireland

"Driving two hours to a client to settle a disputed position of an artwork. The husband and wife remained married thereafter. The artwork needless to say was placed beautifully" —David Ling, architect

"Some years ago I designed a gold, silver, and multicolored **sapphire collar for a client's pet ferret**. That is extraordinary! It gave the ferret a mythic dimension—like an enchanted creature for a fairy tale"

—John Loring, Tiffany & Co.

"A pair of thrones for the emperor of Japan. They were customizations of the St. James chair I designed for the Donghia collection. They were designed to have a seven-foot-high back and were ordered in purple mohair"

—John Hutton

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67. Go Yankee

We're in the mood for American-style classicism—**a** Madagascar striped paper from Hinson and Co., **b** a black lime ribbed Paris chair, \$1,450, from VW Home, 212-465-0590, and **c** a white plaster lamp, \$1,408, from Dennis Miller. **d** Ralph Lauren's goat-skin-

covered console table, \$2,775, is rooted in American design tradition. **e** Get rid of the hideous metal tool chest in your garage and replace it with a cherrywood knock-out, \$439, from Garrett Wade Co. **f** Fill it with saws, planes, and other Garrett Wade tools so fine-looking it's a shame to tuck them away. 800-221-2942. **g** Show

them to their best advantage on a Kelmscott handwoven, hand-dyed Drugget carpet, Elizabeth Eakins, NYC. 212-628-1950. **h** Take a break in Christian Liaigre's Chamane chair, à la Billy Haines, for Holly Hunt, 212-755-6555, and cover your wall (or your sofa) with **i** Dek Tillett, Ltd.'s hand-printed fern fabric. Sources, see back of book.



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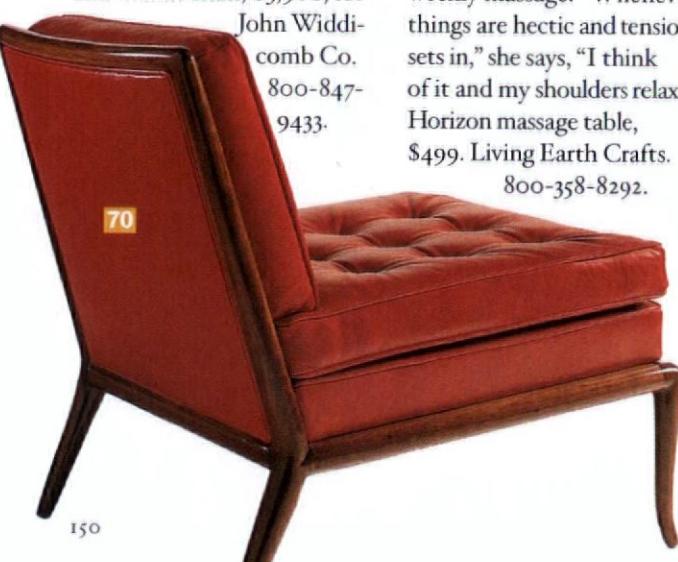
Do stay for supper. We've got Eva Zeisel's rust Town & County plate, \$20, and cup and saucer, \$18 (previous page), from the Metropolitan Museum of Art or one of its stores. 800-662-3397. Your napkin is in a leather ring, \$5, from Banana Republic. 888-BR-STYLE.

69. trash stash

It's a recycling world. Get a recycled trash can. Orange, a Beverly Hills store, sells overhauled vintage steel ones, \$85 each, in crayon-bright hues. 310-652-5192.

70. seeing red

And happy about it. T. H. Robsjohn-Gibbings's leather and walnut chair, \$3,900, for John Widdicomb Co. 800-847-9433.



71. sleep tight

"My favorite color," says designer John Bartlett, "is rich charcoal. It is both soothing and masculine. I like to wake up to it in the morning." We are gray, and full of sleep. From top: Cotton velvet pillow, \$38, Banana Republic. Silk angora cable-knit throw, \$162, 525 Made in America, NYC. 212-921-5688.

Wool blanket, \$145, Banana Republic. Striped flannel duvet cover, \$90 for a double/queen, Garnet Hill. 800-622-6216.

72. here's the rub

You'll want to take this lying down. Landscape architect Edwina von Gal loves to have a massage in the garden. Interior designer Marianne Himes Gomez swoons over her weekly massage. "Whenever things are hectic and tension sets in," she says, "I think of it and my shoulders relax" Horizon massage table, \$499. Living Earth Crafts. 800-358-8292.



"My wife and I use our old quilts on the bed, not the wall"

—Richard Sammons, architect

73. let's talk taters

Since 1932, Mumford's, a shop on North Main Street (where else?) in Urbana, Ohio, has been making potato chips so meltingly thin that you can read a magazine through them. We tried. It works. Two-pound box shipped priority, \$11.75. 937-653-3491.



74. good eats

Massage your food guilt at Urban Epicuria in West Hollywood, the next best thing to a personal chef. Their prepared foods satisfy picky palates. 323-848-8411.

75. bag it

If the Y2K bug knocks out your heat, wow your fellow

millennium buffs with a down-filled cashmere and ultrasuede sleeping bag, \$3,690, from Troy, NY. Suede pillow with linen/netting insert, \$405, King's Road Home. Ultrasuede fabric pillow, \$150, by Rebecca Omweg, 212-929-3869. Sources, see back of book.

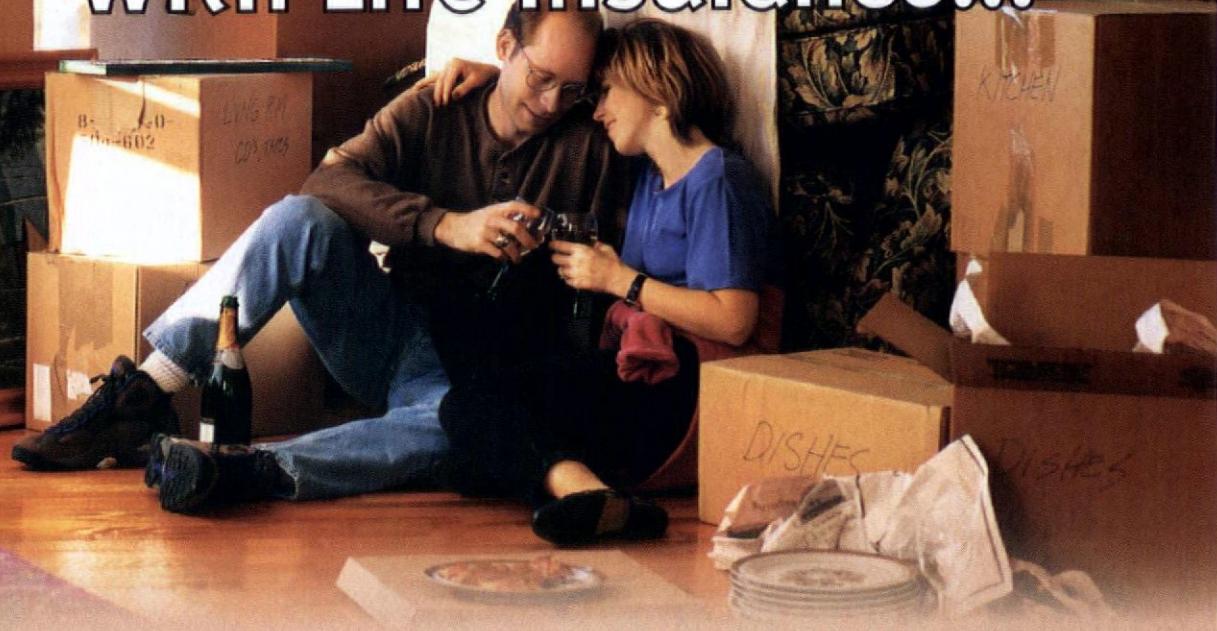
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Produced by: Newell Turner, Brooke Stoddard, Joyce Bautista, Ryan Matheny, and Deborah Weisbach

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plus, our first custom black book 26 favorites

IN FASHION, few things are as luxurious as the suit or gown that's been made to your specifications. At home, this holds equally true: nothing can rival the object that's been crafted expressly for you. The sources for custom-made goods are often closely guarded secrets, but we coaxed our editors and friends into divulging a few of their favorites, from fabrics to furniture. Presenting: our highly subjective directory of the best in bespoke home style.

BY INGRID ABRAMOVITCH PHOTOGRAPHS BY STEFAN STUDER



HIGH DRAMA Liana Reid designs furniture for a Hollywood clientele. They love her use of rich fabrics like silk velvets and sari cloth with 24-karat-gold thread.



BEDROOM EYES

Liana Reid

It's an L.A. story: A blonde premed student from Canada heads for the Hollywood hills, sings, models, and, during her down time, dabbles in decorating her home. A movie studio honcho stops by and Liana Reid's star is launched—not on the screen, but as a designer of couture furniture and linens for the Los Angeles elite. Reid's client roster reads like the V.I.P. list at the Whisky. She remodeled a house on the Venice canal for *The Simpsons'* Matt Groening and filled four floors with made-to-order furniture for singer Kenneth "Babyface" Edmonds and his wife, multimedia executive Tracey Edmonds. "We really vibed," says Tracey of her designer. "Liana has a really sexy style." In a town obsessed with what goes on between the sheets, Reid's sumptuous beds—upholstered in Indonesian ikat fabrics and layered with gold-threaded silk saris—have generated the most heat. She just made one in salmon-pink velvet for *E.R.*'s Anthony Edwards and his wife, Jeanine Lobell, founder of the Stila cosmetics company. Still, it comes with a practical touch: when *E.R.* is on, the couple pushes a button and a television set hooked up to a motorized lift rises out of an ottoman at the foot of the bed.

Liana Reid, Los Angeles, CA. 323-953-6377.

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FLOATING ISLAND Like good plastic surgeons, Rockwater's Jim Kutz, left, and Richard Cohen can give you what nature didn't: woodland ponds and big boulders.

ROCK STARS

Rockwater

those modern-day squires with Hamptons estates may seem to have everything, but in a landscape that's as flat as Oklahoma, one thing you don't get are woodsy streams and waterfalls. That's where Rockwater comes in. Richard Cohen and Jim Kutz will move mountains, or at least nine-ton boulders, to give you a backyard straight out of *A River Runs Through It*. One East Hampton attorney requested a water-lily-covered pond with a cascade and civilizing comforts like

stone benches and a hot tub. Tavern on the Green owner Warner LeRoy has an Amagansett estate with a Rockwater-made waterfall that drops 35 feet. While they mostly work in the Hamptons, Cohen and Kutz can install a sylvan setting anywhere in the country. A company in suburban Philadelphia commissioned a 200-foot-long stream for its head office. "We got to use big rocks there," says Kutz, whose creations are often inspired by the backwoods water play of his Pennsylvania boyhood.

Cohen and Kutz handpick every rock; their favorites are gray Pennsylvania granite covered with lichen and moss. They deliver the ponds planted with water lilies and stock them with goldfish and minnows, although some clients insist on bass or even authentic koi, which must be flown in from Japan at \$3,500 a carp. "We get involved in some crazy stuff," says Cohen. "But if you are buying ten acres and they're flat, why not make them more interesting?" **Rockwater, Amagansett, NY. 516-267-3320.**

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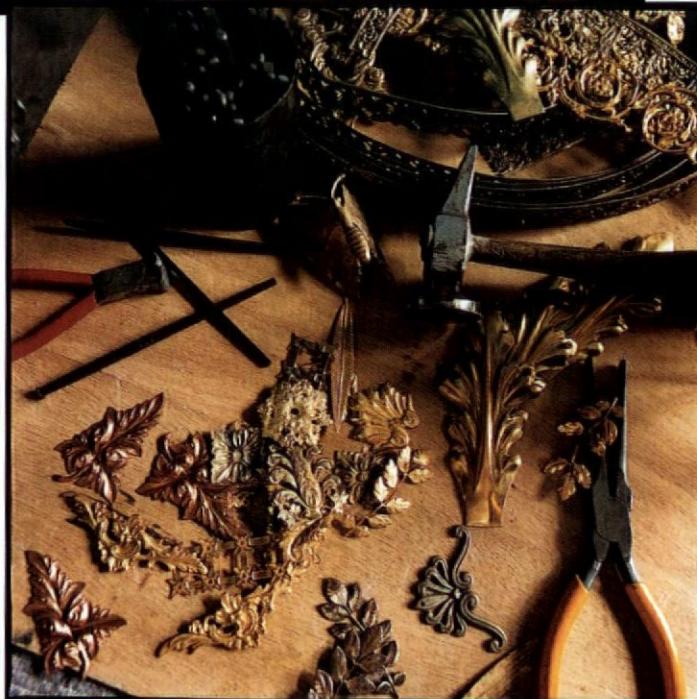
STAR LIGHT In her Paris studio, Martine Klotz adds tiny bulbs to a candle-burning chandelier. Bits of metal trimming, like those below, are used to mask lights attached directly to artwork, so it seems to glow from within.

LIGHT MAGIC

Martine Klotz

In some circles—the kind Yves St. Laurent and designer Jacques Grange move in, for instance—there is no point in having museum-quality chandeliers and priceless art objects unless they have been lit by the house of Klotz. This family firm, aptly located in the City of Lights, is almost as old as electric power itself. It was founded by Henri Klotz in 1883 in a former iron forge near the Trocadero, and his great-granddaughter Martine Klotz now presides over a workshop and storefront in the same location. Martine's father, René Klotz, was a true luminary in his field: he invented the "olden-day candle"—a lightbulb that resembles a flickering flame—and was hired in the 1960s to redo the lighting in the palaces at Versailles and Fontainebleau. He also pioneered the Klotz method, in which tiny lights and reflectors are hidden behind artful *trompe l'oeil* effects to illuminate objects so that they appear to glow from within. A photographer by training, Martine Klotz continues what her father started but adds her own touches. "I like to play with light and shadow," she says, "so the personality of an object comes alive."

Martine Klotz Décor Lumineux, Paris. 011-331-47-27-92-64.



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To the trade



object lesson

SENSE OF PLACE

Constance Brown, left, and Julie Ruff of Redstone Studios paint maps on commission. A map of China, near right, commemorates one couple's trip to adopt a baby.



CARTE BLANCHE

Redstone Studios

Sometimes the geography between two points is more than just the distance traveled: it's really a journey of the soul. No one understands this better than the cartographers at Redstone Studios, artists Constance Brown and Julie Ruff, who create hand-painted canvas maps on commission. One couple ordered a map of China to

retrace the route they took to adopt their baby girl, while a Kansas man asked for a map of his wife's ancestors' cattle route. The artists love antique cartography and can create maps in any style, from the ornate Renaissance kind to the simpler designs of early American maps. The smallest pieces they do start at \$1,000 and measure almost three by four feet; the largest cover an entire wall.

They need to be big in order to be legible, since each includes lettering and many elements, from cartouches to inset maps. "What makes it interesting for us is that it's a collaboration," Brown says. "People order maps and then begin to send images and poems. The map becomes an expression of their life."

Redstone Studios, New Haven, CT. 203-248-9919; and Millwood, NY. 914-666-7235.



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Sometimes, the further we go from civilization,
the more civilized we become.



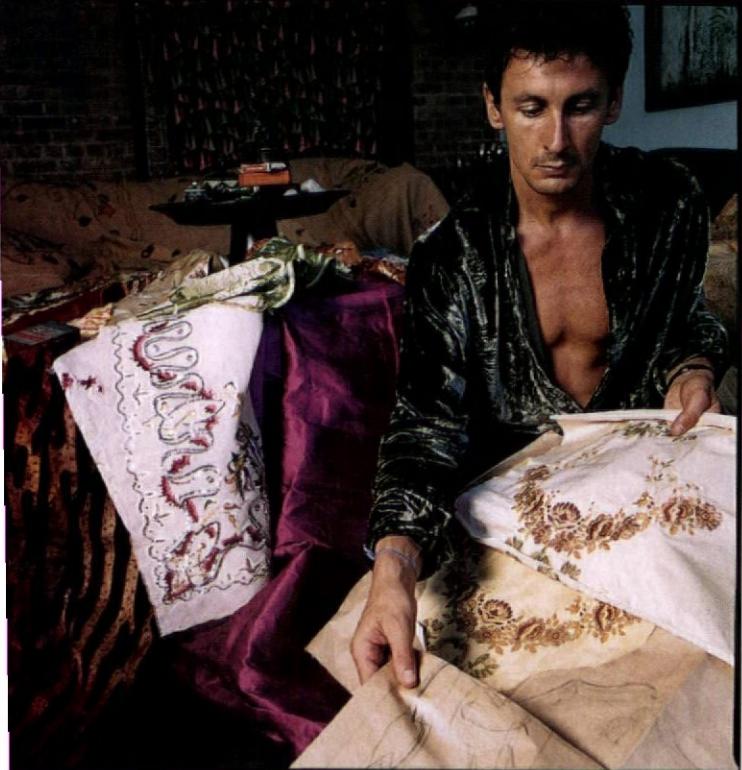
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object lesson



ON PINS AND NEEDLES

Gianluca Berardi, below, creates lavish embroidered fabrics for a custom clientele. He can reproduce antique textiles, like those at top and below, based on a fragment or a picture.



EMBROIDERED TALES

Gianluca Berardi

mong the textile cognoscenti, his name is given out only in a whisper and only to close friends. We tracked him down: Gianluca Berardi, the dashing young Italian with the extraordinary embroidered fabrics, had just moved from London to a loft in New York's SoHo. There, surrounded by Balinese furniture, he showed us his wares. There was a yellow silk with embroidered velvet appliqués, re-created from a fragment of a Renaissance textile. A silk jacquard was hand-loomed and cut with razors in Italy, then brought to India, where artisans trained by Berardi in 18th-century French stitchery embellished it with silk threads. And there were sexy modern designs, like a transparent wine-colored organza adorned with sequins and velvet stripes like a zebra's. No two fabrics are alike; every textile is made to order. "I was afraid that Americans would find these fabrics too expensive," Berardi says. "But since I got here, I've been doing some of the best work of my life." While it is expensive—\$1,600 a yard is a typical price—there is no minimum quantity. Interior designers Robert Couturier, Bunny Williams, and Thierry Despont have Berardi's number. We thought you should, too. **Gianluca Berardi, New York, NY. 212-925-3871; and London. 011-44-171-370-3712.**



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MUSSEL POWER With her young son keeping her company, Charlotte Blot Kerr-Wilson assembles a shell mosaic destined for a French castle.

SHELL GAMES

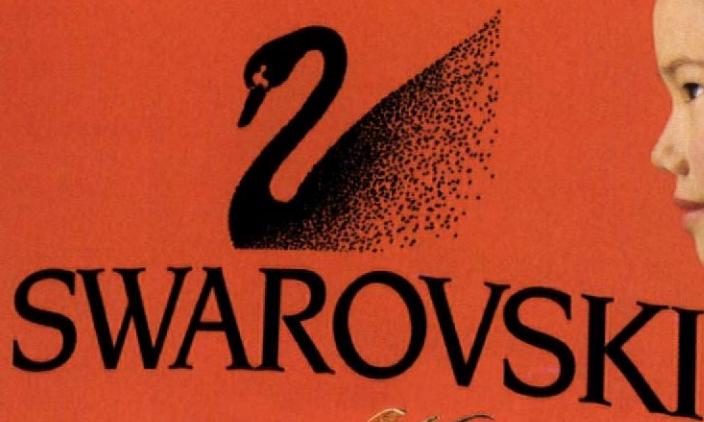
Charlotte Blot Kerr-Wilson

In 17th-century Europe, every fashionable garden had a cove encrusted with fanciful mosaics made of seashells. "I was always amazed by these secret places—all these jewels all over the walls," says Charlotte Blot Kerr-Wilson, who first discovered these romantic spots as a child on trips to historic gardens with her parents, avid gardeners from North

Wales. Kerr-Wilson later turned her youthful fascination into a full-time occupation. For Ireland's Ballymaloe Hotel and Cookery School, she created an eight-sided shell house with a mussel-and-scallop-shelled dome. British publisher Felix Dennis ordered shell murals for a raised island in his swimming pool. While some projects are as small as a mirror,

others are as grand as anything Marie Antoinette might have dreamed up. Kerr-Wilson's latest project is a series of eight-foot panels, embellished with shells, that will cover most of a room in a Gothic French castle. The effect is fairy-tale, she says, "like Hansel and Gretel's house, but inside out." **Charlotte Blot Kerr-Wilson, Saint Epain, France. 011-332-47-65-69-82.**

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HOT CHOCOLATE

John Down

It's like reliving your childhood, only much, much better. The chocolate is more delicious than any you had as a kid, and this time, it takes the literal form of your fantasies. John Down, a partner in New York-based Christopher Norman Chocolates, is one of the top artisanal chocolate makers in the country. His hand-painted chocolate Fabergé eggs, pear-shaped truffles, and wild-strawberry-ganache fillings have earned him a following at shops like Dean & DeLuca and Henri Bendel. But his favorite part of his job is the special requests. Dream it and he'll make it in chocolate, from a chandelier to a replica of Falling Water. For a musician, he made a chocolate cello. A young

man planning a marriage proposal asked for a heart-shaped chocolate box. "It was Valentine's Day, and she was mad about chocolate," Down says. "He wanted to put the ring inside. A year later I did the chocolates at their wedding." **Christopher Norman Chocolates, New York, NY. 212-677-3722.**



LIQUID GOLD John Down, right, creates edible floral tiles. Clients have ordered, top, a Fabergé egg, a cello, and an oyster with pearls.

Custom Black Book

A SUBJECTIVE LIST OF OUR FAVORITES

Alma Home London, England.

011-44-171-377-0762 This venerable English leather firm has re-created itself as a maker of Gucci-esque modular seating and cushions. Its tailor-made division will take on any assignment, from window blinds in washable suede to a sheepskin bed for some lucky dog.

Atelier Viollet Brooklyn, NY.

718-782-1727 Jean-Paul Viollet has created Deco-inspired furniture for David Bowie, David Geffen, and B Five Studio. Skilled in techniques from marquetry to shagreen, Viollet is "a great old-world craftsman, one of the greatest," says interior designer Robert Couturier.

Bernardaud Boutique NYC.

212-371-4300 This top French dinnerware company doesn't advertise its custom business, but word gets around. They will create a dinner set to match any Pantone color or adapt a design for a china pattern, for \$1,000 and up per setting. One client wanted to re-create his Hamptons manor on a set of dinner plates. The company will also hand-paint a monogram for \$100 per piece.

B.F.D. Firehouse Studios

Brooklyn, NY. 718-383-3667 Walter Kenul and Janet Rutkowski are metal sculptors who carve intricate patterns in steel. In addition to furniture and lighting fixtures, they make ornamental gates, including one for a Gatsby-esque estate in upstate New York

in which they re-created the floral pattern from a Victorian textile print.

Cameron Collection

Dallas, Texas. 214-744-1544

George Cameron Nash measures clients for his deluxe upholstered furniture as though he were sizing them for a couture dress or tailor-made suit. He'll add bespoke touches like a Syrie Maugham-style buttoned skirt or diamond tufting on the back of a chair, then adjust seat pitch and height. The result is furniture that fits you to a T.

Christofle All boutiques.

800-799-6886 Since its founding in 1830, this family business has had a corps of silversmiths who can create any design. Past assignments have included a sterling bed for a maharajah and all the silverware on the S.S. Normandie, but they'll also

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DEEP END OF THE OCEAN

Skin-diving through the Florida Keys

The sky above you is gleaming sapphire and the sea spread before you is azure. What's the Jacques Cousteau in you to do? Dive in and soak up the pristine beaches and sparkling sunlit coral gardens of John Pennekamp Coral Reef State Park, the world's first undersea "park". Swim with the manatees and discover a world you could only conjure up in your dreams. For some subaqueous accommodations, catch some r&r at the three-room Jules Verne Undersea Lodge, a former Navy habitat dropped 30-feet into a Key Largo lagoon. The underwater rooms are complete with televisions, VCRs, a common kitchen, and carpeted walls. About \$300 per night. For more information contact the Florida Keys Diving and Area Guide at <http://www.keysdirectory.com> or email at diving@keysdirectory.com

ROCKS AND ROLL

The Grandeur of Wyoming's Grand Teton

To really see the glory of America, you need some perspective. There's no better way to do that than by looking down from an awe-inspiring peak. For a distinctively American climb, try the 13,770-ft. hunk of granite called the Grand Teton, in the heart of Wyoming's eponymous national park. For a guided ascent, contact the Exum Mountain Guides at (307) 733-2297 in Moose, WY. Rest weary bones at the Jenny Lake Lodge, open from late May to mid-October. This lodge has cabins and well-turned-out rooms that are rustic, yet luxurious. Sturdy pine beds are covered in pretty handmade quilts and even come with electric blankets for the chillier months. Contact the Grand Teton Lodge Company at (307) 543-3100 for reservations or information on this lodge and others in the park.

For a list of more than 100 qualified guides and services throughout the U.S., contact the American Mountain Guides Association by sending \$1 and a SASE to 710 10th St., Suite 101, Golden, CO 80401.

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UP, UP AND AWAY

Hot-Air Ballooning in Albuquerque, New Mexico

The Albuquerque International Balloon Fiesta is the world's largest gathering of balloonists who sail the skies in everything from inflated cartoon characters to elaborate Jules Verne-esque getups. If you'd rather be a participant than merely a spectator, Braden's Balloons (505)345-6199 and the World Balloon Corporation (505)293-6800 can help float your boat safely. When you land, visit the Artichoke Cafe (424 Central Ave., SE) for a meal of delicious pumpkin ravioli or grilled duck. Then luxuriate at the historic, Native American-inspired La Posada de Albuquerque (505)242-9090, or Casa de Suenos bed-and-breakfast, replete with a fireplace or hot tub on a private patio (505)247-4560.

PEDALS TO THE METAL

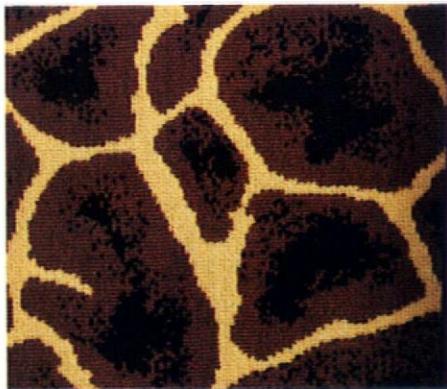
Biking through California's Napa Valley

The lush green vineyards and surrounding environs with an intoxicating scent of grape in the air isn't the only reason to visit this famed valley. For those who enjoy hearty pedaling, it's a treat for the physical self as well. Load your bike in the back of your Isuzu VehiCROSS, check into a local inn (like the one mentioned below), or park at the visitor's center, then get your two wheels spinning. Begin with the Silverado Trail, parallel to Highway 29, where some of California's most important wineries call home. Stag's Leap, famed for its superb Chardonnay, is at 5766 Silverado Trail in Yountville (707)944-2020. Admission to this, and most other area wineries is free, but a nominal tasting fee is usually required. Follow along St. Helena Highway passing through Rutherford for the Beaulieu Vineyard (1960 St. Helena Hwy) and Oakville where the beautiful Robert Mondavi winery features a sumptuous tasting and an impressive adjoining restaurant, 7801 St. Helena Highway (707) 259-9463. Rejuvenate sore muscles at Rutherford's Auberge du Soleil, 180 Rutherford Hill Rd, off Silverado Trail (707) 963-1211 where you can pretend you're in France as you gaze down across endless groves of olive trees. The inn itself is a pampering retreat complete with full spa facilities and a charming restaurant. For more information, contact the Napa Valley Visitor's Bureau at (707) 226-7459.

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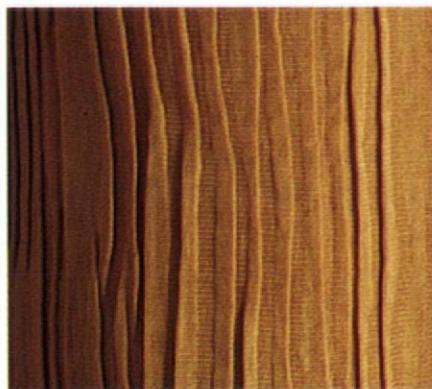
Diamonds in the Rough™ épingle
mustard seed



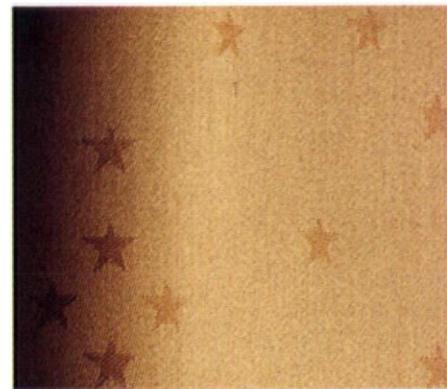
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Pasha™ linen velvet
cumin



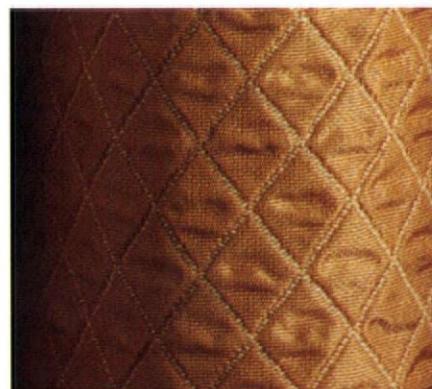
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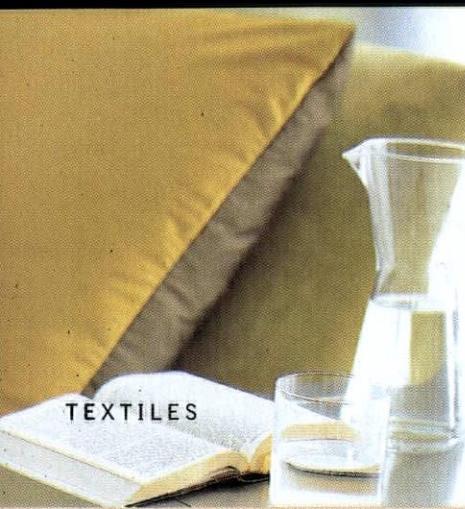
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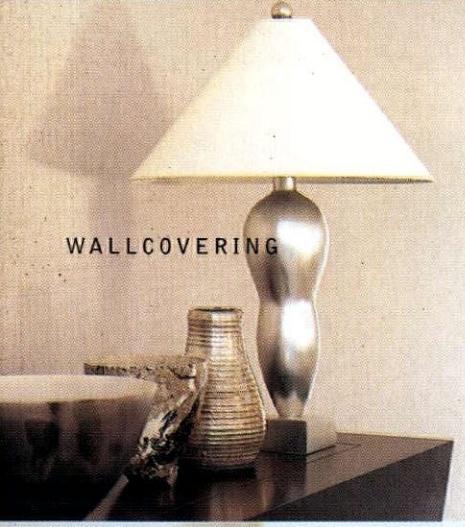
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FURNITURE

object lesson

take on smaller projects, like re-creating the missing creamer in great-grandmother's tea service.

Wendy Cushing London.

011-44-181-556-3555 When the Windsors need fringe, they contact Cushing, a tassel-maker who can duplicate an antique trim from a fragment or a simple sketch. While Cushing knows her Empire key tassels from her czarist fringe, she also has a good eye for modern design.

Etkin Fitzgerald NYC.

212-431-4176 For conceptual artist Suzan Etkin, who exhibits at New York's Holly Solomon Gallery, handblown glass started as a sculptural medium but soon became a passion. Now she creates custom chandeliers for such clients as legendary Swedish interior designer Count Charles Wachtmeister. The count recently commissioned an Etkin creation in yellow swirled glass to hang in one of his country castles.

Sylvia March Palisades, NY.

914-359-3767 March creates one-of-a-kind dinnerware inspired by the Japanese and Hopi potters with whom she studied. Her bowls and plates can be ordered in almost any color, from Chinese celadon to earthenware brights. "Some are quite wild, others are quiet," says *H&G* contributing editor Véronique Vienne. The plates, she says, transform a dinner at home into "an act of deliberate artistry."

James T. Mason Columbus, OH.

614-299-7510 Mason's topiary re-creation of a Georges Seurat painting led to private-garden commissions across the country. One Kentucky horse breeder ordered hedges shaped like her grandchildren. "It takes a year for a topiary to look like something," Mason warns, "and three to really fill out." While he'll trim the taxus for the first year or two, after that you're on your own.

Edith Mezard Lumieres, France.

011-334-90-72-36-41 (boutique);

011-334-90-18-45-45 (workshop) In the south of France, Mezard is famous for her embroidered table linens. A specialty is her party souvenir: you ask your guests to sign their names on a tablecloth that Mezard will return to you, with their autographs and doodles captured in embroidery.

Montblanc All boutiques.

800-388-4810 Montblanc's new personalized stationery service lets you design your letter paper down to the watermark. Give them a picture of your house or pet and they'll

engrave it onto the paper, each piece of which is molded by hand in a 17th-century Czech paper mill.

Stefen Petrlik NYC.

212-925-2372 At his workshop in New York's SoHo, this framer designs and makes every frame from scratch, milling his own wood and adding finishes like cracked porcelain or 24-karat gold leaf. His appreciative clientele includes painter Thomas Woodruff and David Byrne, who entrusts his own artwork to Petrlik.

Silver Lining L.A., CA. 818-716-9833

Owner Fred Scheneman will customize any drawer with velvet or leather-lined partitions to hold anything from videotapes to sterling-silver sets. For *House & Garden* West Coast editor Paul Fortune, he lined a drawer with suede to hold Fortune's eyeglass collection.

Solar Antique Tiles NYC.

212-755-2403; www.solarantiquetiles.com If you are looking for an entire room's worth of 17th-century Portuguese tile, Pedro Leitao either has it in stock or can find it for you. And if that majolica mural doesn't quite cover the wall, he can have new tiles made that perfectly match the old.

Super Square Newburgh, NY.

800-823-5344 When star landscape designer Madison Cox needs a hand-forged pergola, he entrusts the job to ironworker Dean Anderson. Most of Anderson's commissions are for garden furniture and railings, but he is game for any assignment. For artist Jennifer Bartlett, he created a metal bush with 1,000 individually welded steel leaves.

Vogel Bindery East Hampton, NY.

516-329-3106 Paul Vogel hand-tools books and albums in his East Hampton workshop for everyone from Henry Kissinger to Ralph Lauren. He bound decorator Charlotte Moss's vintage *Vogue* magazines in red leather; now she's considering green calfskin for her back issues of *House & Garden*.

Wiggins and Paulsen

Nantucket, MA. 508-228-2895

David Wiggins and Kevin Paulsen paint in the 19th-century tradition of itinerant artists who traveled from house to house decorating walls with colorful scenes. Their folk-art style is distinctive, but the artists—who have exhibited at the New York gallery of Woodard & Greenstein American Antiques—are willing to incorporate a client's biographical elements for a personal touch.

D O N G H I A®





sea change

A novelist rewrites a ramshackle rental on a Provincetown wharf

iN NEW YORK CITY, where I live, you can get anything but peace. You can get a Nyamwesi grave marker or a first edition of *Madame Bovary* or a crock full of thread-sized Spanish eels sizzling in olive oil. You can get a Guinness at the table where Dylan Thomas dropped dead. You can get a chilly, regal smile from the drag queen waiting behind you at the grocery counter, the one in the two-foot-high pink beehive who's buying cat food and a head of lettuce. The city gives you all that.

But it will not give you a moment of genuine repose. No way. There's a hiss and a crackle in the air, always, and while it's more intense on the corner of Canal and West Broadway than it is in your bedroom when the shades are drawn, it's always there. The molecules of New York City air are all jacked up, and as long as you breathe you absorb into your body a certain quotient of edgy, besotted motion.

That's part of what I love about the city. It's part of what I came for, and why I remain.

The spirit, however, needs a periodic cleansing. Every summer my lover, Kenny, and I go up to Provincetown, at the tip of Cape Cod, where peace is

The place has its own quirky integrity, a defiant and graceful ugliness

elusive but decidedly available, if you know where to look for it. We rent a cottage on a hundred-year-old wharf that extends, somewhat creakily but with a dowager's righteous calm, 250 feet into the harbor. It was once used by fishermen to gut, bone, and pack their catches for shipping. It's now a string of peculiar little common-wall summer cottages that vaguely resemble the set of *The Cabinet of Dr. Caligari*. It has probably

always been ramshackle and lopsided, even when new.

At low tide, the miniature houses balance somewhat precariously on pilings that rise 30 feet from the wet sand. At high tide they appear to float directly on the water. In our cottage, the water at high tide sends flashes of aquatic light knifing up between the floorboards. I once put my eye to the largest crack and saw a flounder swimming by.

The kitchen offers up a few bent forks, some unmatched dishes, a coffeepot that won't make coffee. The furniture is old,

splintered, garishly painted. Every summer, we push the second of two double beds into a corner under a window and pile it up with pillows, so we can sit there and look out over the harbor. We get flowers to put on the unsteady dining room table, cover whatever we can with white sheets, put candles everywhere.

It's a form of homesteading. We try to enforce Zen-like serenity on an undersea junk-grotto and come up with a hybrid,



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home base

half shrine and half shanty. The place has its own quirky integrity, a defiant and graceful ugliness, and we might not love it as much if it didn't to some extent defy our attempts at beautification.

Still, we triumph in little ways. We take down the soggy polyester curtains, whose real job is not to ensure privacy but to demonstrate the concept of despair in the form of stained green-and-yellow rickrack. We open the windows on both sides, so the salt wind can scour away every hint of mildew.

ONCE WE'VE moved in we embark on our true mission there, which is to do nothing. We read or write letters. Sometimes we just watch the tide's progress. It isn't until sometime around the middle of the first week that we begin to give ourselves up, and by the end of that week, we're usually there. We become pathetically easy to entertain. Finding a china cup, intact, in the tidal flats comes to seem like a big event. So does the fact that at sunset the white hulls of the boats anchored in the harbor hold their light for several minutes after every other trace of light has vanished. We wait for that. We drink to it.

I'm not in love with simplicity. I like a certain amount of noise; I like the crush and tumble of human striving. I want to know the worst of what's going on in the world. But I count on these summer trips, so much so that no one can ever lure Kenny or me anywhere else. We joke about turning into old queens there, parading around the beach with little dogs and too much gold jewelry. Underneath that particular joke is a small secular prayer for continuity, for the good fortune to live long enough to be old together.

At night we open the door and sleep facing a rectangle of stars and dark water, and it seems, at least briefly, that the world is ruled by forces of order and simple generosity. That illusion fades quickly enough. But it's powerful, and when we inhabit it, it feels true.

MICHAEL CUNNINGHAM's most recent novel, *The Hours*, won the Pulitzer prize.



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to the point

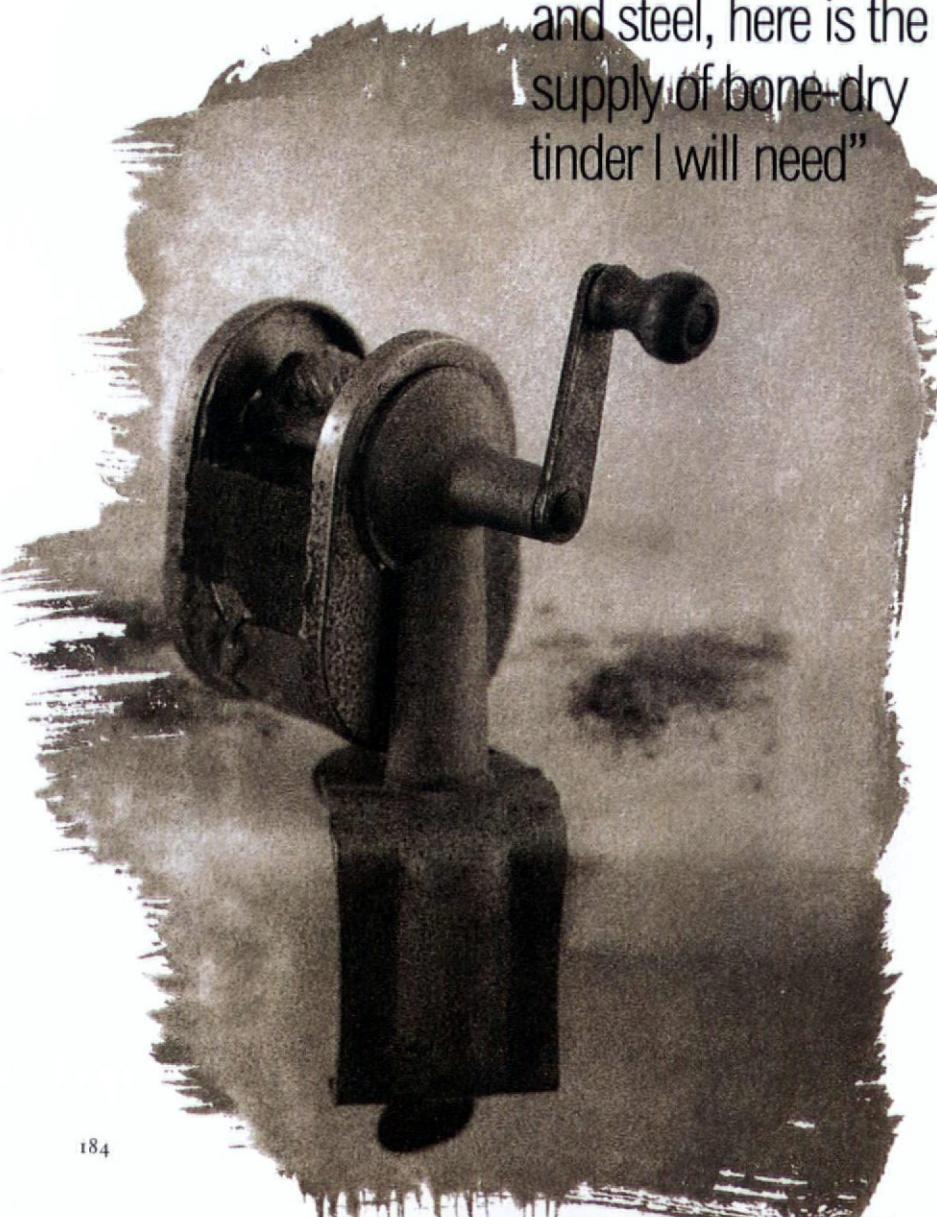
A vintage pencil sharpener can also hone the mind

iWORK IN an alcove of desks. One is a proper pine desk with drawers and a broad top, whose entire uncluttered expanse I've seen only twice. One is a small wooden trestle table that holds my computer. And one is a table that can be turned into a bench, with storage beneath the seat. Clamped to an end of that third table is a Boston Everhandy Pencil Sharpener, manufactured by the C. Howard Hunt Pen Company, formerly of Camden, New Jersey. Because I write at the computer,

I seldom use pencils these days. But I'm always glad when the need arises, because it usually calls for some sharpening first. In all my life I've never seen a sharpener that makes a finer point on a pencil than this one. Which is why I stole it in the first place.

"Steal" is perhaps a little strong. For as long as I've been using this sharpener—

"If I ever have to start a fire with flint and steel, here is the supply of bone-dry tinder I will need"



more than 20 years—the top of the thin translucent housing on the shavings box—that pleasing ovoid bin—has been broken away, allowing an unobstructed view of the two canted cylinders with spiraling knives that do the actual grinding of wood and graphite. The metal case, front and back, has been rusted all this time, like the metal plaques on either side. They say, proudly, BOSTON EVERHANDY HUNT PEN CO. CAMDEN N.J. MADE IN U.S.A. (The Os in BOSTON lean to the right.) When I first saw it, the sharpener was clamped to a desk in an office I used for a couple of years at Princeton University, where I was a graduate student in the late 1970s. When I left Princeton, I took the sharpener with me. The office was devoted to the works of the eighteenth-century English poet William Cowper, and it was being closed up, its books packed away, its yellowed files, which had been handed down from one generation of Cowper scholars to the next, sealed in cardboard boxes. Amid so much lumber—to use the word as Cowper might have—a rusted pencil sharpener that spilled shavings out the top had little apparent value. Except to me.

Asking a scholar who came of age in an era before computers why he loves a fine point on a pencil is like asking why he became a scholar in the first place. What scholars do is put fine points upon things. The margins of the books I used in college and graduate school—editions of Shakespeare and Keats, Milton and Dickens—are crowded with my annotations, which, because of keenly sharpened pencils, are neat if not profound. They're the tracings of what I once knew, of connections that seemed plain to me at the time, and they reach their limit in an Italian edition of Dante's *Divine Comedy* in which I carefully penciled verses, in Latin, by the Roman poet Virgil. For one brief moment, the cathedral of European literature stood erect

Its style captivates the eye.

Its performance fascinates the mind.

And its seat warms the, well, you get the picture.



At TOTO, we believe a toilet should be more than a common bathroom fixture. That's why we offer the Warmlet heated seat to comfort you on even the coldest days. And our Power Gravity flushing system that all but retires the plunger. Providing you with a more healthy, hygienic and comfortable bathroom. Want to know more? Visit your designer, decorator, or architect today. And get the toilet that satisfies both mind and booty.



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TOTO
Perfection by Design

simple things

in my head, and then my Italian fell away, and then my Latin, and then the habit of making marginal notes in books, and then the regular sharpening of pencils. Now I move my lips when I read.

ONE CLUE TO the age of this Boston Everhandy pencil sharpener is that it has no parts made of molded plastic. None. The detachable clamp is metal, and so is the sharpener's foot and the stem that rises from it, as well as the hand-crank and the stationary gear and the cutting cylinders that revolve within it. The knob at the end of the crank is wood. The translucent housing on the shavings box is made from a thin, brittle sheet of some urethane plastic, which has dimmed and cracked over time and been patched with tape. When this sharpener was new, it probably seemed remarkable to be able to watch the knives rotate and to monitor the buildup of shavings, that mouse nest of cedar crumbs. If I ever have to start a

fire with flint and steel, here is the supply of bone-dry tinder I will need.

It surprises me to realize that I still remember the momentary pleasure I always felt when, in first or second or third grade, I walked with the teacher's permission to the pencil sharpener mounted on the blackboard frame and sharpened a handful of pencils, some of them worn down almost to the eraser collar. What was so pleasing? The march itself, of course—a transfiguring stroll across highly charged terrain—and, too, the sense that learning was temporarily on hold. Tools of knowledge about to be sharpened! each step seemed to say, as if my education were being measured by the pencil-inch. But it was also pleasing to grind away at the sharpener, to feel the vibration in the hand that held the pencil, to see the fine grit of graphite particles that coated the lead, and to blow them into the air. If only the mind could be so handily refreshed, its sawdust so easily scattered to the winds.

Now that I own a sharpener of my own and can sharpen a pencil any old

time, without anyone's permission, I almost never do. It's the story of adulthood. Pleasures habituate themselves after time, growing duller, like a pencil lead in the paw of a heavy-handed schoolboy. If they didn't, I suppose we'd die of all the ordinary joys that surround us. But the pleasure of walking across a schoolroom with newly sharpened pencils in hand has been replaced—to the extent that one pleasure can ever replace another—by pleasure in the virtuous design of the Boston Everhandy. This sharpener is an item of cognition, a fully worked-out, deeply simple answer to the question of the pencil. In the mating of pencil and sharpener—the coitus of need and solution—there is an undefinable fitness. The knived cylinders wheel about their axis, and as they turn the pencil seems to extend itself, even as it grows shorter, lengthening to a point and beyond that point, to nothing. ☙

VERLYN KLINKENBORG is the author of *Making Hay* (The Lyons Press) and *The Last Fine Time* (Knopf).



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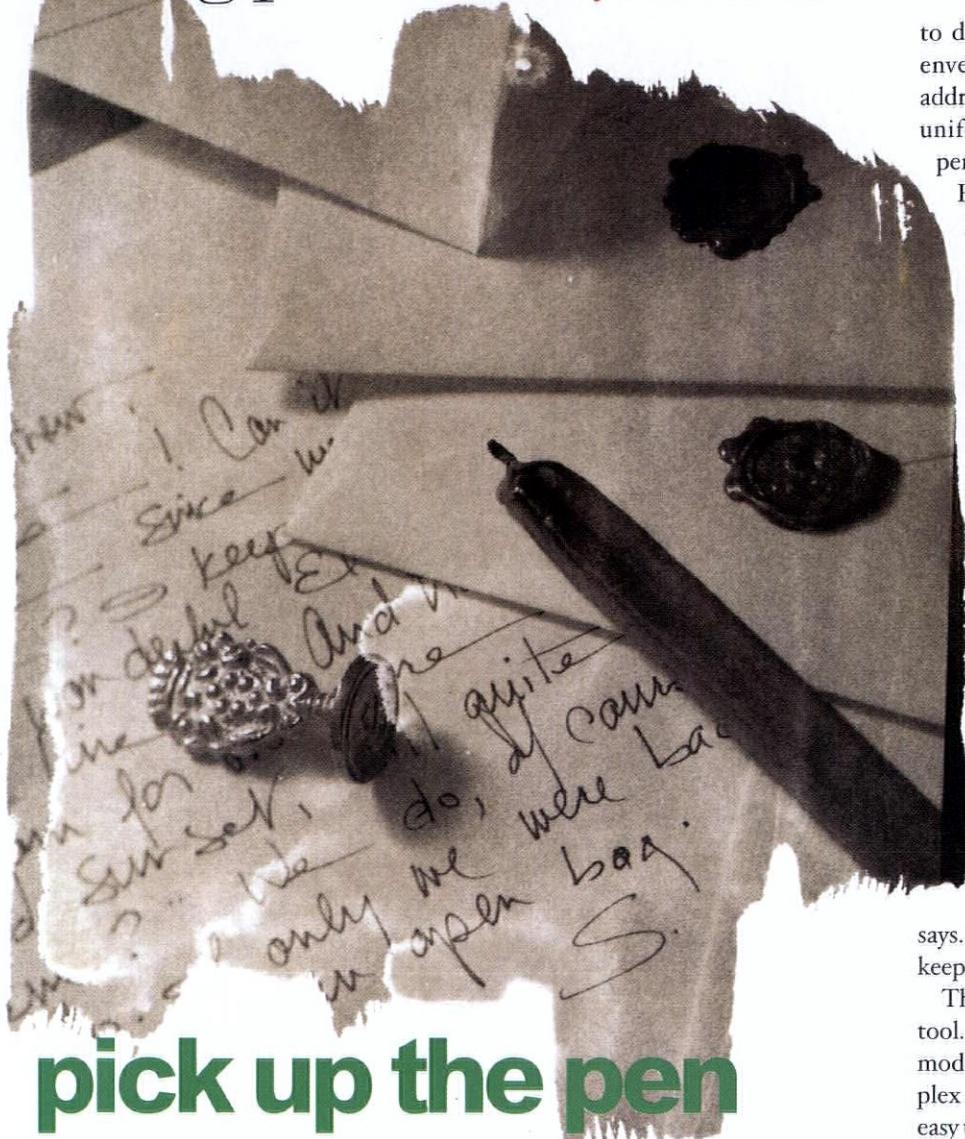


There comes a time

when you must leave it
all behind...
when a luxurious shower
is irresistible...
to be lulled, or invigorated,
to be refreshed...
when you
insist on the best.
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pick up the pen

And send someone a letter that is neither electronic nor a facsimile of itself

ONCE UPON A TIME, not so very long ago, the arrival of a fax was magical. The machine hummed and whirred; it signaled urgency and import—even, perhaps, desire. You had been singled out, and your heart leapt. But passion was quickly spent, for soon a fax was strictly business. It had become its homonym: just the fax. Then E-mail arrived. Oh, the marvel and the mystery of a letter whose recipient could read it, half a world away, before the metaphoric ink was dry! But that romance also faded. E-mail is a modern marriage of convenience, too easy, too universal. When you log on now, your

pulse seldom quickens. “You know how it is when your heart drops,” Saul Bellow once wrote. “Like a fall-bruised apple in the cold morning of autumn.”

Don't seize up if you can't manage a perfectly turned phrase. Put down some words

In this electronic age, what is a fall-bruised heart to do? Look to the past, pick up a pen, and write someone a letter. Consider the joy of finding a handwritten letter in your mailbox. The temptation with such a treasure is to tear it open, but the better course is to take a moment

to delight in its existence. Cradle the envelope in your palm. Look at the address, which is rendered not in steely, uniform type, but in a distinctive (if perhaps undistinguished) spread of ink.

Handwriting has character; if you have to struggle to make out a word, there is triumph in it. A handwritten letter has a touch and a pulse.

In the world of letters, joy is not confined to receiving. Letter-writing has almost limitless rewards, and what you say can be less important than the act itself. Take a cue from the immortal Henry Higgins, who said, “The French don't care what they do, actually, as long as they pronounce it properly.” So it is with writing a letter: don't seize up if you can't manage a perfectly turned phrase, just write. Put down some words. If you're out of shape, start with that social nicety, a thank-you note. “If you go to a dinner party and E-mail the hosts the next day, they'll delete it,” Fred Reffsin, the president and CEO of Montblanc North America, says. “If you write a note, they may not keep it forever, but they'll savor it.”

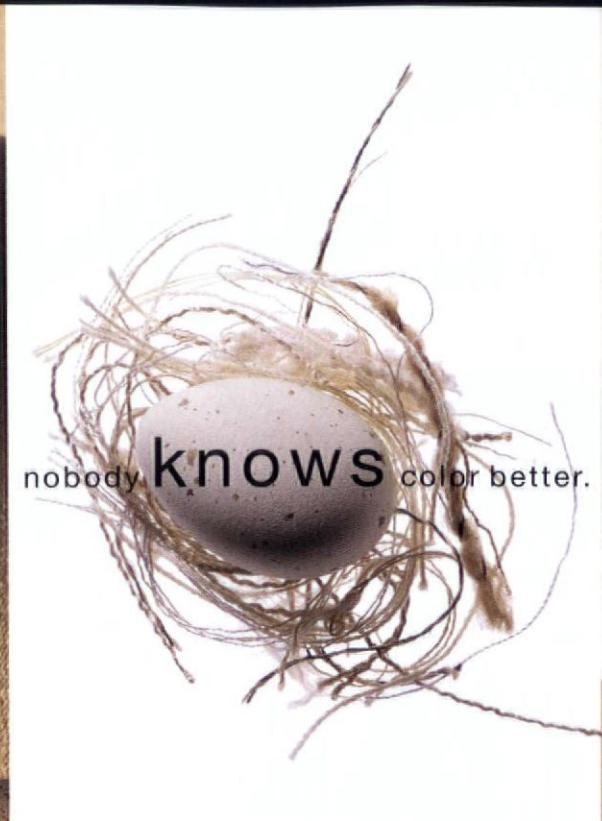
The fountain pen is, in fact, the ideal tool. It has presence, heft, balance. It's a model of simplicity, yet capable of complex acts. It's astonishingly, satisfactorily easy to use, and yet you don't do so lightly: the combination of nib and ink invites deliberation. The flow of ink across paper is both sensual and dramatic.

Letter-writing only seems to be a solitary art. In fact, you are spinning a thread that links you to the person to whom you're writing. You're also making a link with your past. Your grandparents exchanged letters; their hearts are there,

and you can still look into them. Can you imagine your own grandchildren, decades from now, opening a trunk in an attic and finding your old E-mails tied up with ribbons? The thought of it is enough to bruise the heart. So log off, open a box of beautiful stationery, and think ink.



neutral naturals



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Make it Personal

COOKING CLASS



Wood-Mode *Fine Custom Cabinetry*

Since the kitchen truly is the hub of the home, especially if you love to cook or entertain guests, there can be no greater pleasure than designing it to match your dreams—measure for measure. The greatest luxury in the kitchen: having what you want in more ways than one. Just because it's a place where messes are unavoidable, that doesn't mean it can't be decorative or artful like the other rooms in your home. Wood-Mode Fine Custom Cabinetry offers you options designed specifically to enhance the practicality and architectural environment of the kitchen, and even other rooms of your home.

Backed by a Lifetime Limited Warranty,

Wood-Mode's custom cabinets fit into a wide range of decorating concepts, featuring both framed and frameless construction. Available in more than 50 door styles in Oak, Maple, Cherry, and Distressed Pine, you can also choose over 100 finish options, including exquisite hand-rubbed wood stains, tinted and opaque selections, and dark glazes that provide a rich, furniture look.

Cabinets can be built to match the diverse dimensions of your living space and can be constructed angled, and with turned posts, cut-outs, and other special features. Want to "hide" your appliances yet maintain their accessibility, keeping the kitchen more pristine and pretty? Wood-Mode offers an appliance "garage" for this purpose. Need an extra serving table? Wood-Mode can design one to pull-out of one of your cabinets. Want to store a month's worth of canned goods in a small space? Wood-Mode can design a solution for you.

Beyond the kitchen, Wood-Mode can also provide design ideas and solutions in the den, living room, bathroom, office, library, and laundry room that will not only afford functionality, but reflect your personality. For information on a Wood-Mode dealer nearest you, call 800-635-7500, or visit our website at www.wood-mode.com



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NOT JUST SOME CORNER OFFICE.



At times designing and building a new kitchen can seem like as much work as your day job. Which is why Wood-Mode design professionals do more than create a kitchen that uniquely reflects who you are. They go to great lengths to make the entire process, from concept to installation, go as smoothly as possible. So you're confident every step along the way. For a free brochure and the showroom nearest you, call 1-800-635-7500 or visit us at www.wood-mode.com.

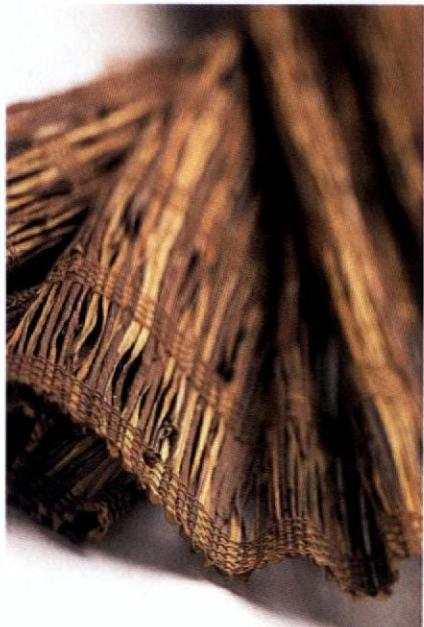
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FINE CUSTOM CABINETRY

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Make it Personal

NATURAL SETTING



Weave # 222 Wild Mulberry

Photograph by Karl Fetzke



Weave # 1460 Stephen E. Earls

Conrad Handwoven Window Coverings

How can you translate your love of nature into a work of art for your home? The good news is you don't necessarily need to be an artist. Master weavers specializing in the art of handwoven roman fold shades of natural grasses, reeds and fibers do it for you. Weather, sunlight, and time have joined forces to inspire, and even create Conrad's Handwoven Window Coverings which use these airy, environmentally-derived fabrics in a collection of custom-woven window shades. Conrad Original Sunshades date back to 1956. They are naturally translucent and filter

sunlight, while at the same time preserving outdoor views. The company's points of distinction: handwoven shade edges, hand-tied fibers offered in 40 weaves, hand-loomed natural strands and quality finishing by the craftsmen who still practice this ancient art form.

The complexity of Mother Nature can add a modern simplicity to your windows, and the entire look of your room. Conrad's weave #1460 offers contemporary elegance in a supple weave that recalls the look and feel of raw silk. Lustrous arrowroot fibers create a sheen that is at once sensuous and refined. Wild Mulberry, weave #222 evokes a more casual elegance with its bold, textured varieties of rich browns and golds. Other popular weaves include fibers such as wild river reeds, natural bamboo shoot skin, bark of sari tree, and blades of palm.

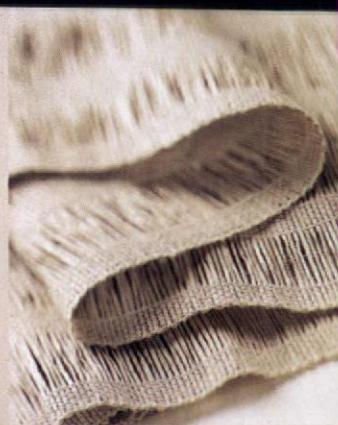
Conrad's oversized looms enable the company to weave large shades to fit virtually any window style, including arches and angles. Designers are particularly fond of the company's array of options such as fabric lining, sun and privacy controls, and motorization. Conrad handwoven shades can be purchased through designers and architects.

CONRAD

HANDWOVEN WINDOW COVERINGS

CONRAD®

HANDWOVEN WINDOW COVERINGS



Simple yet elegant,

DesignerLine

Window Shades®

*from Conrad redefine
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*of exquisite colors,
patterns and textures –
elements transformed*

by the art of master

craftsmen into a

*new expression in
window coverings.*

THROUGH DESIGNERS
AND ARCHITECTS

www.conradshades.com

Weave No. M02C

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Make it Personal

BOLD INSPIRATION

Lorin Marsh

The most interesting, and easily the most expressive homes are those filled with serendipitous purchases made from exotic travels or found by just-plain happenstance. It's even more dramatic when the furniture and accessories harken back to different periods and styles. That's the philosophy behind Lorin Marsh, the nearly 25-year-old design showroom which innovated the concept of the luxury furniture "boutique" where only exceptionally diverse—never mass-produced—articles for the home can be found under one roof.

Invite the unexpected and in doing so your personality will shine through. That's the credo of Lorin Marsh, a company founded by three women with a passion for world travel who believe in offering an ever-evolving array of creative and unusual interior treasures. The most important element of interior design, according to the principals, is that presence of important pieces makes a room memorable. And "memorable" is a word that describes every hand-picked piece

at Lorin Marsh's New York headquarters. Their inventory features both one-of-a-kind global finds chosen exclusively by owners Lorraine Schacht, Sherri Mandell, and Caryn Schacht, as well as the custom pieces manufactured and produced by the company. Lorin Marsh works closely with its designer clientele to fabricate specialized furniture based on their needs. In this day and age it is quite unusual to have the personalized relationships and attention which Lorin Marsh takes great pride in. "It is very important for our clients to feel that our first priority is to accommodate them and service them when we can", explains Caryn Schacht.

"We offer a real potpourri of things for the design world. We really don't believe in the idea of mass-produced products. You wouldn't want your neighbor to have the same things in her home as you do." And she wouldn't if you purchased your home's furnishings from Lorin Marsh. People with varied tastes are attracted to Lorin Marsh due to its extensive coverage of diverse styles and

periods. Everything from antique vases and candlesticks to unusual end tables and contemporary chairs fill this imaginative showroom. We each deserve to have our personal styles reflected in the way we decorate our homes. By offering so many options, Lorin Marsh enables designers and their clients to pursue their own aesthetics. For more information on the company, call (212) 759-8700 or visit its showroom at 979 Third Avenue, New York City. To the trade.

LORIN MARSH

LORIN MARSH



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(212) 759-8700 Fax (212) 644-5849 DAVID SUTHERLAND, DALLAS / HOUSTON

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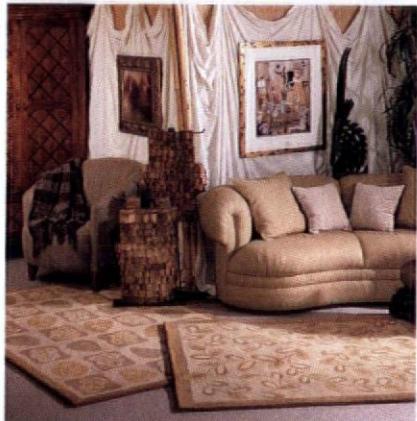
TREASURED ASSETS

FEIZY RUGS

A luxurious floor covering shouldn't eclipse the room it accents. It should flow effortlessly into the rest of the décor. But sometimes a rug is so extraordinary, it demands precedence. Feizy Rugs, an internationally renowned cutting-edge designer, manufacturer, dealer, and collector of fine Oriental carpets, prides itself on the innovative luxury of their collections. Feizy's in-house design staff is responsible for the rich, enduring floor fashions supplied to some of the finest retailers across the globe. The Feizy Fine Rug Collection of hand-knotted rugs includes stunning designs that range from classic to contemporary, while the

Feizy Home Collection of hand-hooked, hand-tufted, and machine-made rugs features a matchless selection of casual yet elegant designs. Some of their most popular collections have been created through exclusive licensing agreements with Waverly, the Historic Natchez Foundation, and the Mount Vernon Ladies Association. These timeless designs have been entrusted solely to Feizy Rugs because of their commitment to exceed the highest standard of quality, design, color, and construction — a commitment that has lasted over 25 years. To ensure quality and delivery, Feizy maintains its own factories in all the world's major weaving centers where strong traditions of quality rug making have existed for generations. Feizy's innovative designs, rich textures and relentless attention to detail ensure a wide selection of the finest quality rugs produced for discriminating buyers who appreciate the art of Oriental rug weaving. Feizy Rugs transcend the common, capturing the beauty of a vanished world with opulent and luxurious floor coverings in a multitude of sizes, colors, and styles.

Photograph by Rhodes © 1998





Hathaway Collection™

Who says old world style can't be exotic? A brilliant palette of colors contrasts with richly hued backgrounds in Feizy's new Hathaway Collection™. Ornate Persian designs are hand-knotted in 100% pure wool. Floral patterns dance across this stunning collection. Delicate borders frame each of these exquisite rugs. Antiqued patina finish adds comfort and warmth to any room. Available in a variety of sizes.

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FINE ART FURNITURE



Cottage Collection Corner Cupboard

Habersham

The Blue Ridge Mountains boast wonderful wild life, clear streams, and spectacular vistas—all the things you'd normally associate with a natural wonder. They are also home to the studios of Habersham Furniture Company, where fine artists and craftsmen from around the world create the company's original designs. Celebrating its 27th year in business, the North Georgia-based Habersham is a leading manufacturer of upscale, versatile, hand-painted, hand-styled and hand-designed showpiece reproductions and original creations. Included in the extensive collection are trunks, armoires, chests, dressers, cupboards, media centers, occasional dining and work tables, chairs, desks and beds, in styles as diverse as French Cottage, Garden, Children's, Santa Fe, Chinoiserie, American Country, and

others. The company is also noted for the special limited edition designs it introduces each year. To ensure authenticity and enhance value, Habersham's artists sign, date, and number each exclusive piece. In fact, every Habersham piece, no matter the style, doubles as a work of art that allows you to personalize and dramatize every room in the house. Among the newest additions to the line are the striking colors and diverse textures of the new Studio Finish. The finish is carefully "built" on to individual furniture pieces by a gradual layering or "stacking" process, which includes a host of paint coats and textures within the same color tone family, slowly applied over one another. Also new for the company: the "Sussex" Cupboard. A perfect piece for a spacious kitchen, the piece marries Habersham's Studio Finish with the grand design ideals of designer Robert Williams, who was inspired by the subtle ornamentation in early English summer Manor homes. To find your nearest dealer or to receive more information on Habersham's extensive furniture collection, call toll-free 1-800-HABERSHAM (422-3774).



"Sussex" Cupboard


HABERSHAM
EST. 1972



“The Secret Garden.”

Not your garden-variety armoire.

Not this enchanting work of art. And where this special garden path leads is limited only by your imagination. Habersham offers an unprecedented collection of finely crafted hand-



painted furniture. Each with its own unique story to tell. And some of the pieces really do have secrets. For more information, please call 1-800-HABERSHAM. And see for yourself.

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A Pacific Coast down comforter trans-

Pacific Coast Feather Co.

forms your bed into a luxurious and tranquil sanctuary that melts away the stress and tension of the day. Each morning you will awake from a deep sleep, rejuvenated and full of energy.

As advanced as we are, no man made substance has been able to replicate the properties of down that make it so comfortable and durable. Fluffy down clusters are unbelievably soft and nearly weightless. The large Pacific Coast Down™ clusters loft higher, provide superior insulation, breathability and last years longer than the smaller more fragile down clusters found in many

cheap comforters. Pacific Coast Down™ is of such high quality and is so clean that it is warranted to be allergy-free.

Superior down is only part of the story. Pacific Coast Down Comforters are made of specially woven, high thread count 100% cotton fabric. And they feature a patented ComfortLock™ construction that ensures that the down stays on top instead of shifting to the edges and bottom. Better down, better fabric, and better construction means your Pacific Coast comforter will provide unparalleled comfort and luxury – in fact each comforter comes with a comfort guarantee.

Pacific Coast Feather Company is a small family owned firm located in Seattle, Washington. Their European heritage dates back to 1884 when the Cannstatter Bed Feather Company was founded by Joseph Hanauer, grandfather of the current owner, Jerry Hanauer. For more information on the Pacific Coast collection of down comforters, pillows and feather beds, or to find a retailer near you, call (206) 624-1057 or visit their website at www.pacificcoast.com.



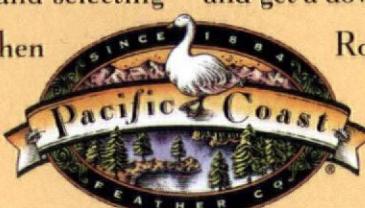
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LONGER THAN ANY OTHERS.

(SOME RESTRICTIONS APPLY.)

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fluffy longer than ours. Which is why more
people choose Pacific Coast than any other
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We start with better down, sorting and selecting
only the largest, strongest puffs. Then

we clean it relentlessly in a process
called Hyperclean.TM It ensures you get more
dirt-free down per pound, and a 100% allergy-free
warranty. So ask for Pacific Coast by name,
and get a down comforter that stays fluffy for life.
Road equipment notwithstanding.

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Make it Personal

LUXE LIGHTING



H.A. Framburg & Co.

When someone visits your home for the first time, your personal space should shed light on who you truly are and the things you hold dear to you. That includes the type of light fixtures you use to highlight your home's best features. A lamp should be an exquisite, but functional conversation piece, which reflects your personality. If you choose wisely, each one you display will bring out the best in the colors, fabrics, and furniture that offset your space. Lighting, for the design expert, has come a long way from the standard brass floor lamps and classic five-bulb chandeliers. Now there are myriad designs cast in a host of materials, replete with

high-tech, low-voltage systems that help protect furniture and fabrics from fading.

Even better is an artistic heirloom that just happens to emit light. H.A. Framburg & Co., founded in 1905, crafts high-quality chandeliers and lighting fixtures known for their uniqueness, proportion, scale, design integrity, and collectible qualities. One of the company's chief distinctions is that Framburg designs and manufactures all of its own components in America, one of the few lighting companies in the U.S. to do so.

Following a burgeoning trend in the industry, Framburg offers a varied selection of chandeliers with pewter and nickel among the finish options. The Neo Mission series, pictured here, boasts the architectural and linear essences of true Mission style, but adds a new dimension. The designs, which feature brushed nickel frames with polished nickel accents, mesh random and organic glass swirls that contrast with the traditional geometric components unique to the Mission style. To make the most of your new lighting fixture, make sure it looks connected to the space it inhabits. A chandelier, which adds intimacy to a room, should be suspended two and a half feet above a dining table.



F R A M B U R G

100 YEARS DEFINES AN ANTIQUE. ENJOY THE WAIT.



The Perlesvaus Collection

An antiqued French brass finish is highlighted by satin black nickel accents in this German neoclassic series. The silk shades add a feminine touch to the masculine columnar frame. Each piece is individually hand-crafted and reflects the proud tradition of the Framburg artisans.

Ask your architect or designer to specify Framburg.

800.796.5514

www.framburg.com



F R A M B U R G

DISTINCTIVE LIGHTING DESIGNS SINCE 1905

Make it Personal

FLORA AND FAUNA



Cedars Hill *Shades Furniture & Lamps*

Some people would just as soon spend all their waking hours in the garden, hands in the soil, a burst of blooms in their immediate field of vision. Others can bring the garden indoors with Cedars Hill Furniture. Now inspiration from the garden is taking root in some of the most innovative products for the home. Cedars Hill, a maker of luxury decoupage furniture and decorative accents, translates the beautiful imagery of an English garden into some of the most enviable

interior pieces. Company founder and designer R.W. Reiniger explains his design process in terms of a landscape artist: "The furniture is the shrubbery, the floor lamp the tree, the table lamp a potted plant." Reiniger hand works layer upon layer of decoupage over beautiful images and colors to evoke the feeling of a country garden with the patina of age.

The shades start with pure cotton French water paper and hand-mixed paints for an ivory crackle finish and vintage coloration. Fabrics from top houses such as Shumacher, Bergamo and Fonthill comprise the shades, once only exclusively decoupage from antique material. Fabric clippings are applied to the shade, layers of mediums are applied to provide texture, color, and "age." Shades, after drying flat for several days, are then formed by hand for a one-of-a-kind look.

Cedars Hill furniture shapes are influenced by the Arts & Crafts, Art Deco, and Baroque movements, but are made unique through decoupage. The collection consists of four distinctive lines: Victorian Bamboo, including floral imagery; Arts & Crafts, influenced by Frank Lloyd Wright; Bombay, a marriage of Venetian and French design; and Garden, iron, wood outdoor furniture with iron and carved marble accessories.



CEDARS HILL

SHADES • FURNITURE • LAMPS



*Nothing
is more
dangerous
than an idea,
when you have
only one idea.*

—Alain, 1938

by R.W. Reiniger
"A Master of Decoupage"
Newhouse News Service

Resurrection

Reminiscent of the lush, turn-of-the-century life styles of the Vanderbilts and the Whitneys, Cedars Hill creations are available to the discerning buyer at these prestigious, to the trade only, showrooms.

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Make it Personal

ONE-STOP TREASURE TROVE



Even if you weren't "to the manor born," you can still live like you were. A few key pieces of furniture, accessories, or decorative arts can evoke another era, and even another country—making you feel like royalty. Great Gatsby's is an Atlanta antiques showroom and auction house specializing in luxurious antiques and fine quality reproductions. For over 18 years, they have been supplying

Great Gatsby's

designers, architects and the general public with an extraordinary selection of fine merchandise. The 100,000 square foot warehouse/showroom is filled to the rafters, and is open to the public six days a week, Monday through Saturday or by appointment. While exploring the nooks and crannies of Great Gatsby's, you're as likely to come across a unique masterpiece as you are one of the many famous celebrities who also regularly shop there.

If you've regretted vacationing at an exotic European getaway without purchasing any of the region's indigenous antique furniture, you can now relive the experience twice. Great Gatsby's offers one-stop shopping elegance with

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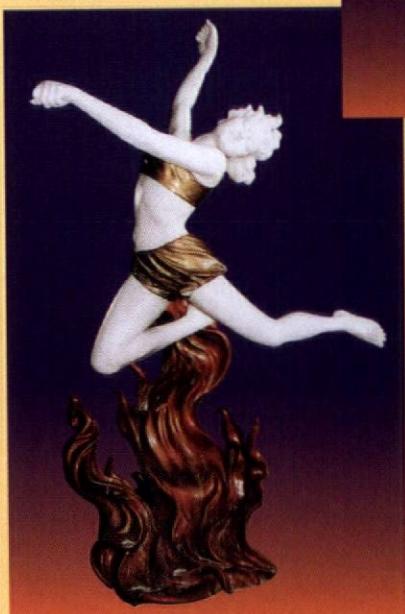
19th c. Carved Marble Mantel



19th c. French Marble-Inlaid
Walnut Cabinet 12' h



18th c. Foyer Fountain 5' h x 6' dia.



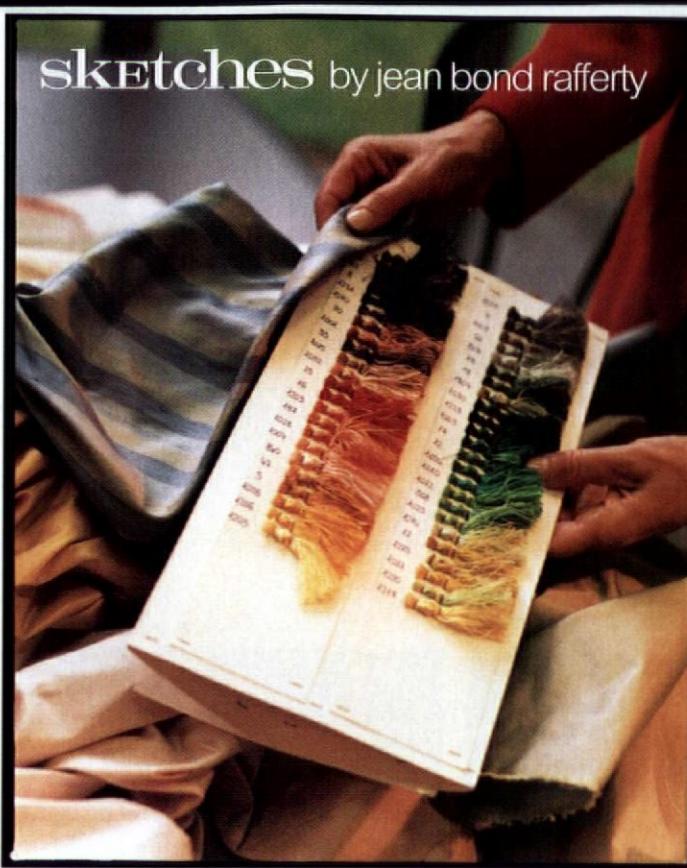
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dream weaver

We prowl Italy's finest fabric houses with textile designer Nancy Corzine as she assembles a custom collection

dO YOU REALLY want four shades of beige?" the Italian silk manufacturer asks. Nancy Corzine definitely does. If the pale palette favored by the California furniture and textile designer provoked surprise when she first started working with Italian fabric houses eight years ago, those firms are now following in her successful wake by adding some of the colors from Corzine's subtle spectrum of pales to their own lines.

One of America's outstanding design

SLENDER THREADS Silk yarn samples, above left, are used to determine the color of warps and wefts. Corzine at the Villa d'Este hotel, above right, shows a silk blanket woven by Marchini to help her select the Nancy Corzine line. Rubelli's books of fabrics and techniques, right.

entrepreneurs, Corzine has an uncanny instinct for tweaking the classics to capture the imagination of a clientele that includes Hollywood stars as well as customers such as Gucci and Tiffany's. From her first Los Angeles showroom in 1983 she has created 16 U.S. showrooms, with a catalogue of 2,600 textiles and 700 other pieces.

Although Corzine works with several firms in Europe and Thailand, her major collaborators are the fabled Italian fabric houses in Como and Venice. "When I couldn't find beiges and ivories in four or six different textures, I decided I had to

do my own collections," Corzine says, recalling the origins of her business with the Italian firms. "Because I'm a gambler, I brought in a lot of inventory, and that's the clue to my success. It's rare that a customer can't get 50, 100, or 200 yards of any given fabric." And that is why she chose the Italians. "They're ready to do business, and they'll install extra looms for me, which the French don't do."

The Proposte fabric show, held every



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To the trade. Photo: Paul Robinson



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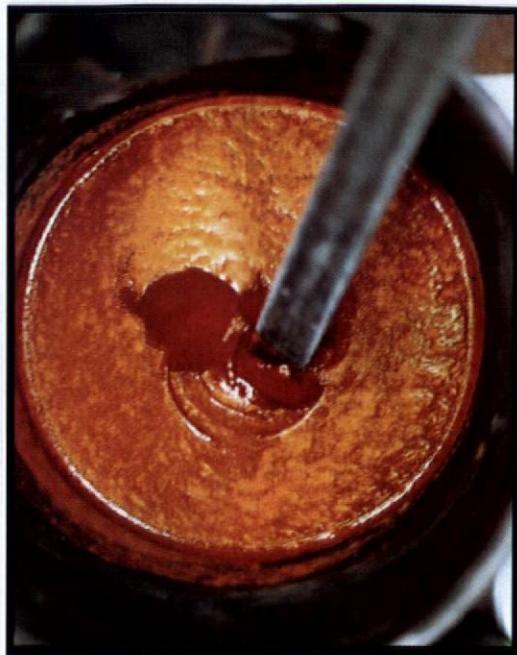
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May at the Villa Erba on Lake Como, gave us an opportunity to follow Corzine around to see how she assembles her custom collections by directing the firms' artists in their designs, finding patterns from their archives, and altering these to suit contemporary tastes.

OUR FIRST STOP IS E. & A.F. Schiatti, a century-old firm specializing in jacquard lampas (a type of satin weave), damasks, and velvets. Here the designer examines a fabric destined for her new collection—a luxurious silk lampas in a flower and foliage print with a tiny pinstripe background based on an 1817 document from the company's archives. "We enlarged

the motifs and simplified the design to contemporize the traditional look," Corzine explains. She has also updated the colors, but she's not pleased with the green and asks for a warmer, more yellowish green and more red and gold to suit the American market. Later we visit the Schiatti mill between Como and Milan, and take a step back in time. Old iron jacquard looms, skeins of tinted yarn piled on ancient wooden tables, and a bewitching wooden-shelved archive are part of the atmosphere here. Corzine displays a great swag of her best-selling

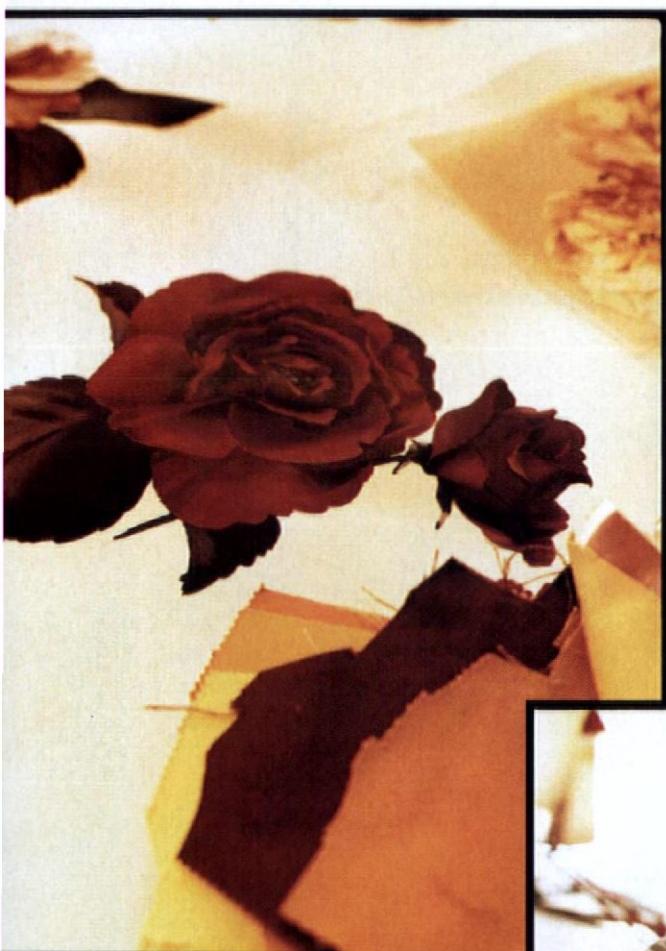
Velvet Diamonds, a lampas that requires nine months of production. How can she wait so long? "I'm very visual, and once I can see it, I want it that minute," she admits. "But once you understand the culture, you can handle the wait. Velvet Diamonds is made with a yarn that is finer and softer than silk, and these old looms are the only ones that can weave it."



POINT OF HUE This pot of paint was custom-mixed by computer at the Ratti mill and is ready to be poured onto screens.

When we visit Marchini, long celebrated for couture silks favored by Armani, Valentino, Versace, and Calvin Klein before it added furnishing fabrics seven years ago, perfectionist Corzine is pleased with her ravishing new satin-backed shantung collection. "They do the most beautiful colors. I don't want to change anything," she says with a smile.

"Color has come back into the world. Now there's a surge of blues and greens to bring a zap of color"



PATTERN LANGUAGE A Ratti drawing, above, of the sort used in the development of a new pattern, and one of the Ratti designers, right, who is at work on the coloration of a new design.



Corzine was instrumental in giving the Marchinis guidance in their home-furnishing palette, which, somewhat ironically, now reflects the renaissance of jewel tones, along with the oysters and creams. "Color has come back into the world," Corzine affirms. "Now there's a surge of blues and greens to bring a zap of color to the calm palette of the background." Her L.A. showroom stars her recent collections of updated '50s chenilles, silk and wool rugs, and Murano glass, all in blues and greens.

Next morning, we visit the Como villa of Antonio Ratti, one of Italy's master printers of silk. In a design studio



THE HOUSE of

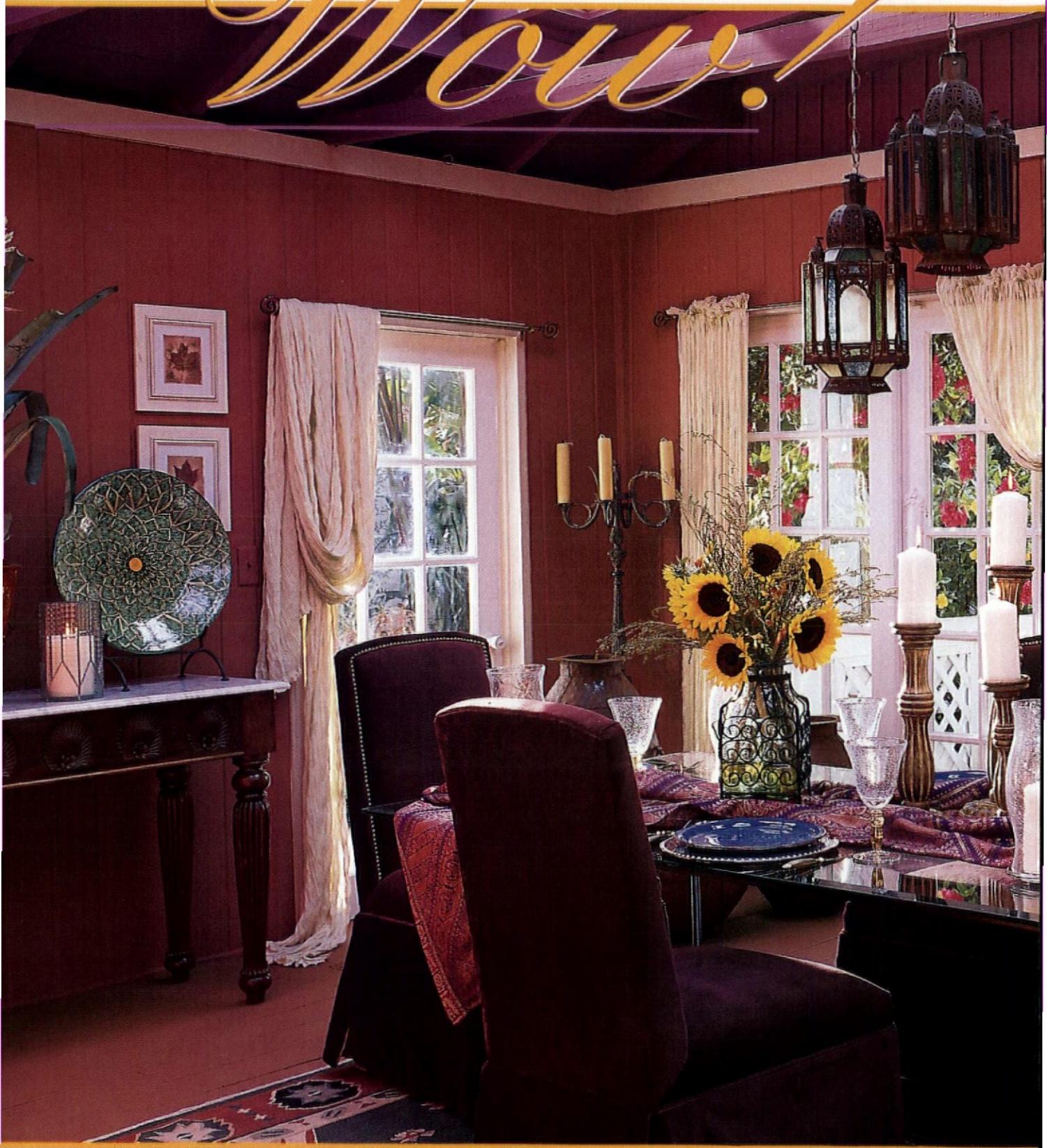
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streaming with sun, Corzine consults with watercolor artists on a new motif depicting a bouquet of flowers tied with raffia and a striped coordinate with a knotted raffia strand motif. Afterward, Ratti, whose creativity is matched by his business acumen, is eager to show us his modern factory outside Como. Silk printing here has been perfected so that opulent Bulgari scarves are printed with 37 colors, mixed by computer in the color kitchen. "That's the genius of Ratti," declares Corzine. "High-tech luxury."

Forging a special relationship with the prestigious Venetian house of Lorenzo Rubelli—whose regal silk damasks gleam from the walls of the Doge's grand apartments at the Palazzo Ducale—took a great deal of perseverance. Finally the "unknown upstart from

"Once you understand the culture, you can handle **the wait**....These old looms are the only ones that can weave Bemberg yarn"



LIGHT TOUCH Unlike computerized looms, the antique one in Schiatti's mill, left, is capable of weaving yarns that are finer than silk. Corzine in a water taxi, below, heading to the Rubelli palazzo.

California," as Corzine describes herself, was granted the run of their archives, where she spent a day sifting through documents, "taking one element from one, another from another." The result, the Federica linen damask stripe (named for the young woman who helped her), has been a huge Corzine success.

NEXT MORNING, at the Rubelli's dazzling palazzo on the Grand Canal, Corzine is in peerless form, choosing colors and fixing on a fascinating hand-loomed fabric of shaded pink and beige velvet dots on a metallic background that was designed by Giò Ponti in the '30s. Nicolo Rubelli takes us on a tour, and Corzine spots a lovely 1760 church vestment in cream brocade with a multicolored floral motif, trimmed in gold ribbon. She pulls it out of the glass case, tries it on, and decides to do a trial in silk. "It's very fragile," warns Nicolo. But Corzine

doesn't mind. "I don't care, my customers don't care. No gorillas or children will touch this. We'll do only two colorways, but that white is too shocking. It must be softened." We're at the beginning of another adventure.

As we walk back to the Danieli hotel, Corzine confides that "working with each of these people has been like taking a master's degree in textiles. I've learned so much. To get an idea walking down the street or walking through a factory, that's what makes it so much fun. And then to see it in a magazine or on someone's sofa or on a wall. That's like winning an Academy Award."

JEAN BOND RAFFERTY is a writer based in Paris.

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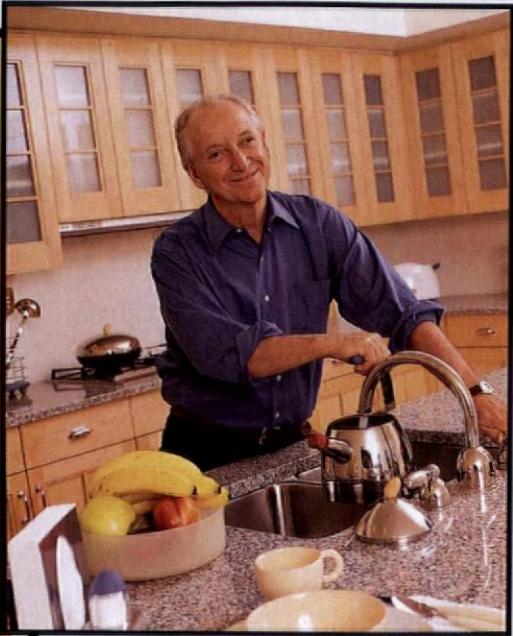
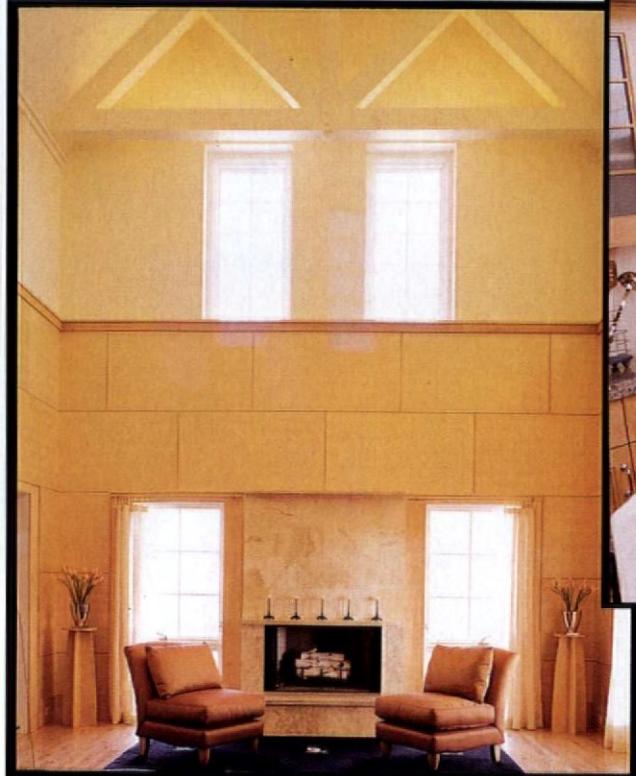


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TAKING AIM For Target's show house, Graves, above, designed everything from the paneling in the living room, left, to the kitchen cabinets.

home of the brave

In their campaign to bring good design to middle America, Target and architect Michael Graves build a winning show house

IF THERE'S anything incongruous about erecting a \$1.2 million four-bedroom house to showcase a \$3.99 spatula, Michael Graves and the executives at Target aren't letting on.

Last fall Target commissioned the renowned architect to build one of his trademark postmodern houses in a suburb of Minneapolis. Created in conjunction with the hugely successful line of more than 200 housewares that Graves introduced at the discounter's 850 stores in January, the project is part of Target's campaign to offer good design—from a playful curved toaster (\$39.99) to a stylish hardwood patio set (\$479.95)—to both affluent and budget-conscious consumers. If nothing else, Target vice-president Ron Johnson jokes, "the house demonstrates how well Michael's

products look in a million-dollar home!"

Graves's alliance with Target, a \$22.5 billion division of the publicly traded Dayton Hudson Corporation, is part of

a seismic shift in how mass-market retailers operate. Like Old Navy and Ikea, Target is intent on upsetting a merchandising strategy that has long equated lower prices with low taste. And Graves, who has designed housewares for high-end companies like Swid Powell, doesn't consider Target a step down. "If I design a fruit bowl for Target, the design energy I use is the same as if I were working on a Cartier watch," he says. The difference lies only in the quantity of pieces produced, and therefore, the price. "Alessi sold one million of Graves's

kettles over 15 years," says Johnson, referring to the \$125 eighties icon. "Our \$39.99 teakettle will outsell it this year."

Target doesn't expect its customers to know that Graves is the architect of talked-about buildings like Disney's headquarters. "We didn't hire Michael for his celebrity," Johnson says, slyly referring to mass-marketers who put labels on products and claim they've been designed by stars. "We hired him for the designs. Whether it's antique pottery from Italy or something new, people want things to be real. Michael Graves allows Target to deliver the idea of design with authenticity."

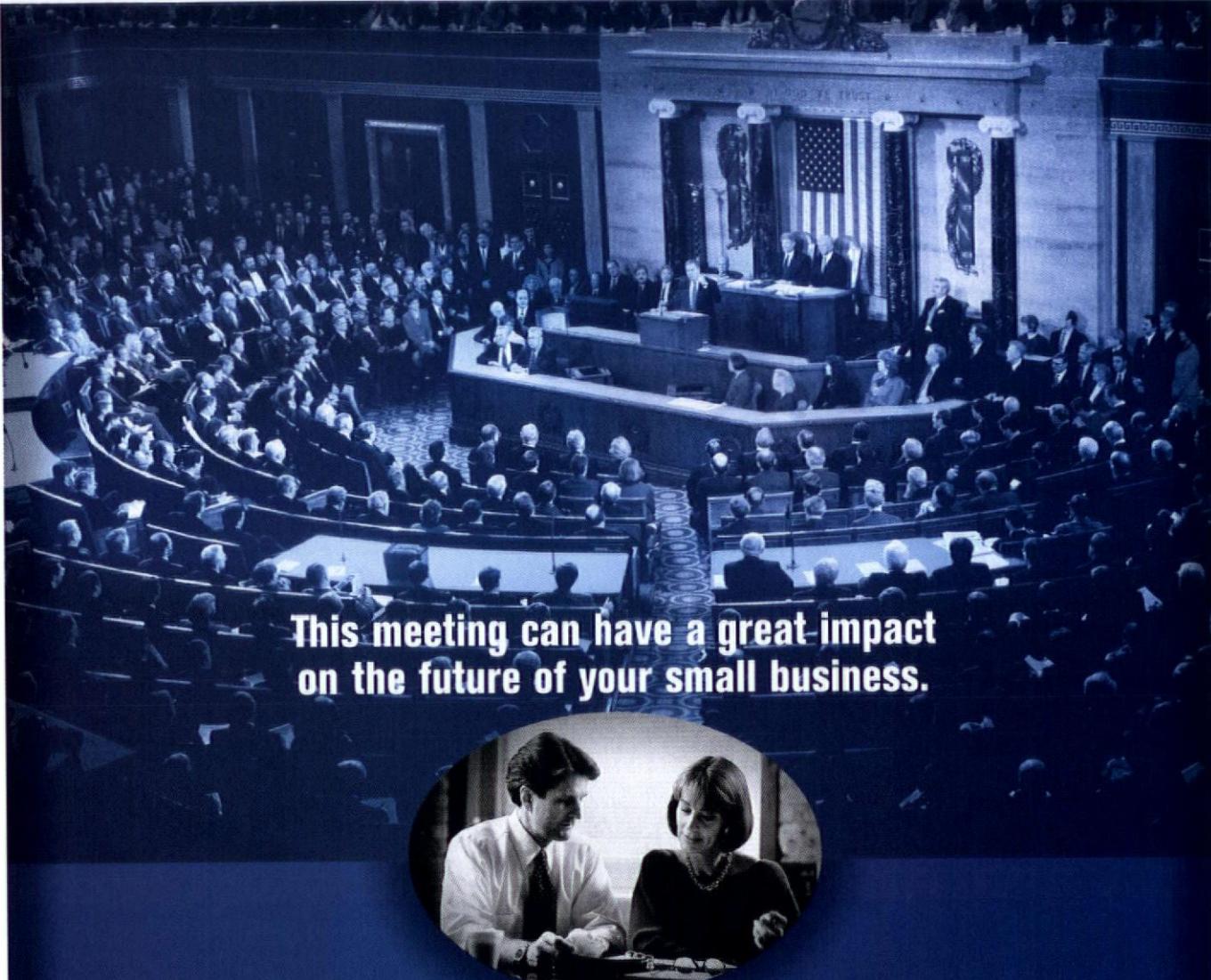
In this spirit of design integrity, the chain didn't limit Graves to working with Target products when it came to furnishing the house, Cedar Gables. Thus the master bath boasts Graves's Duravit

custom sinks and furniture prototypes for Target sit on rugs produced by Rodeo Carpet Mills.

The house became a laboratory in which Graves met with buyers from Target and its sister companies—Dayton's, Hudson's, and Marshall Field's—to discuss future projects. "It lets our buyers understand the products better," Johnson explains, "and creates a link between the



THE NEW BASICS Fun and fashionable: Graves's kettle (\$34.99), pepper mills (\$14.99 each), cutlery set (\$49.99), and tray (\$34.99).



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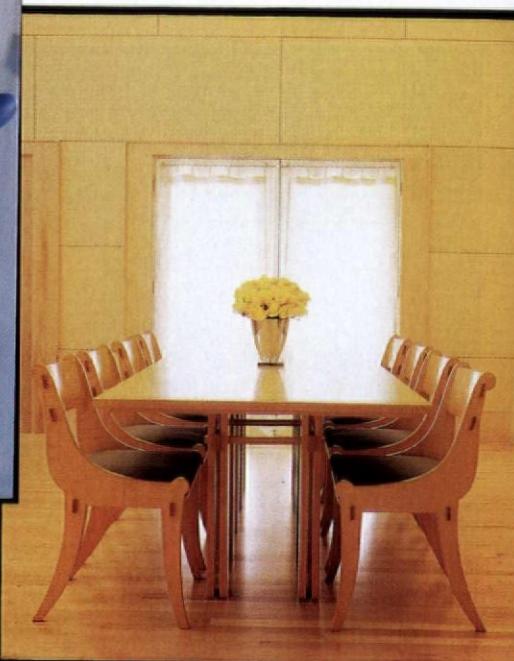
Just a few years ago the very idea of Target and a high-end store like Marshall Field's shopping from a single pool would have been unthinkable. Today Johnson considers it the norm. Instead of waiting for other big-name stores to set trends—the traditional approach of the mass-market retailer—Target is out to make them. "Years ago, it was okay to be six months or a year behind Pottery Barn or Crate & Barrel," Johnson says. "Today Target ought to be bringing out products ahead of those competitors."

Target spends an estimated \$500 million annually on promotion, and Cedar Gables—which has since been sold—reflects this marketing muscle. A double-height living room dominates the interior. Its maple paneling breaks up a daunting expanse of wall and keeps Graves's modestly scaled furniture in proportion with the room. "The running bond pattern is similar to laying stones," says Graves. "We're giving structural integrity to the wall as an idea—turning wood to stone."

Some architectural gestures, including



TOAST OF THE TOWN Of the more than 20 toasters Target carries, Graves's \$39.99 model, above, is the best-seller. The dining set, right, was a prototype design Target passed over.



an enormous gabled roof, are less subtle. "I wanted to describe the house as the essence of domesticity," Graves says. "There's not one gable but three." In the master bedroom and hallway, internal windows open onto the living room, where a high string of clerestory windows floods the house with sun and air. "They allow light in without

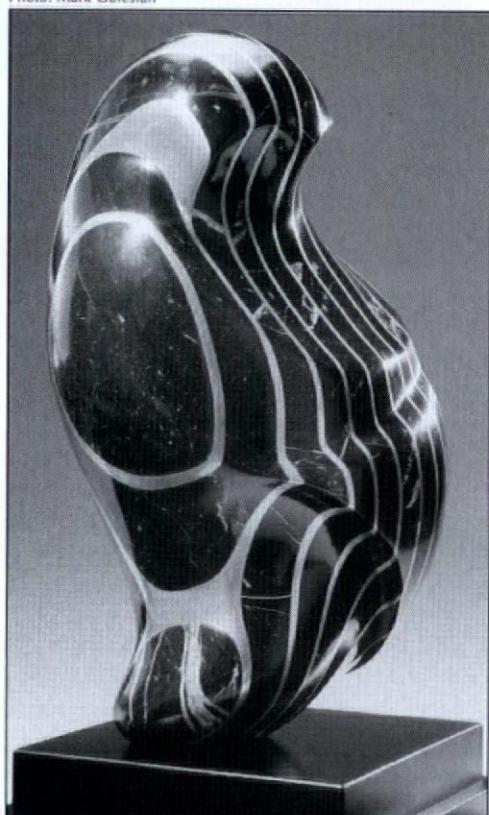
compromising privacy," Graves explains.

As in any laboratory, some experiments work better than others. Among the furniture prototypes, a collapsible shelving unit with a bowed profile was a smash with Target buyers; a matching accent table, entertainment center, and stools are now in the works. But a child's Klismos chair—"the best piece of furniture we've made," Graves declares—was passed over. A sleeper hit were the dozens of drawings and product sketches Graves had shipped from his Princeton, New Jersey, office to fill empty walls. Framed copies of Graves prints (\$30 to \$100) will arrive in Target stores this fall.

To a large extent, Target has distinguished itself with witty ad campaigns and a marketing strategy that encourages crossover shopping (a customer might purchase a suit at Barneys but socks at Target). While company revenues increased by 13 percent last year, Johnson doesn't think the operation has yet fulfilled its promise. "The idea of Target is still much greater than what we've delivered on," he says. "But that just gives us potential."

Proof that design, not celebrity, can drive the company into the future arrived, fittingly, at the opening-night party for Cedar Gables. Amid the celebration, a guest made her way through the color-saturated rooms until she came upon Michael Graves, who was surrounded by admirers. "I don't know who you are," she said, introducing herself to the architect, "but I'd like you to design my house."

Photo: Mark Culeian



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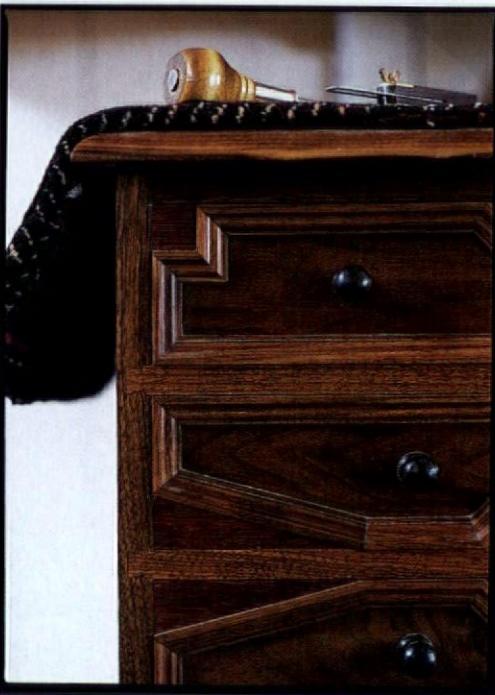
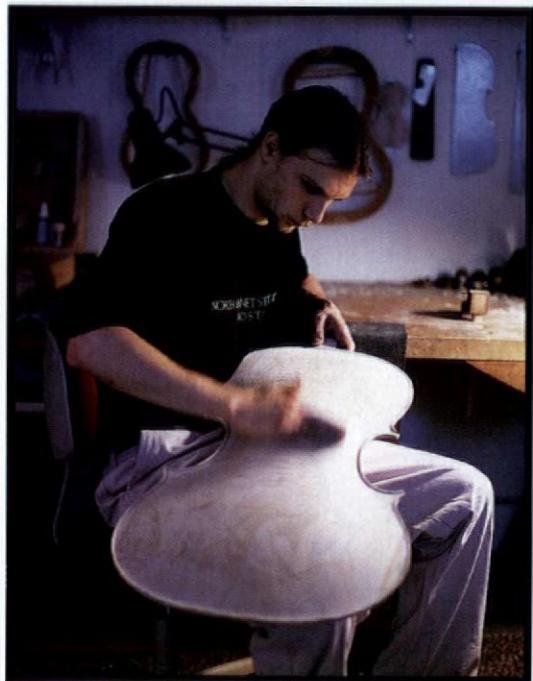
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TURN OF THE SCREW

by jerry adler



HANDS-ON EXPERIENCE

Miguel Gomez-Ibanez modeled his walnut-and-purple-heartwood toolbox, detail left, on a 17th-century mannerist chest of drawers. **Jason Hoynash**, far left, works on the maple back of his cello.

immigrants pouring into the city. But these days the students often are people like me—disillusioned drudges of the service economy, yearning to manipulate something besides a computer keyboard. I, too, want to shape the world with tools. I want to be like the man I see in the corner, a substantial, florid, gray-haired man, taking measurements with

calipers on a length of walnut he has chosen for the midrail of a Gimson chair. He scribes a slow, deliberate line an inch or so from the end. He has already cut rectangular mortises in the two stiles, and now he is transferring the dimensions, in mirror image, to the ends of the midrail. Then he will carve out tenons and fit them together into a seamless joint, the hip of a chair that will someday stand on its own four legs. It must feel just the way God felt when he squeezed a handful of clay and out stepped Adam.

That's not exactly an attitude the school seeks to encourage, though. They prefer enthusiasm to be rooted in a sober

touch wood

In an old school in Boston, students learn to carve, shave, and shape exquisite chairs, desks, tables, cabinets—and violins

tHE WOOD is slightly rough to my touch, voluptuously rounded and tapered and recurved down to where the ball-and-claw foot barely emerges from a pile of sawdust and shavings. It reminds me that proper Victorian ladies would refer to this object as a chair limb, avoiding the lascivious connotations of the word "leg." I think they were onto something. Maybe you have to be my age, which is approximately 15 (in tree years), to appreciate the sensuous possibilities in a carved length of cherrywood or mahogany. I want to caress it with sandpaper so fine you could scrub a baby's feet with it, to rub tung oil into its pores and buff it to a glowing finish. I want other men to envy me my chair legs.

I'm in the furniture workshop of Boston's North Bennet Street School,

which since 1885 has been turning out craftsmen as reliably as a better-known school nearby has been producing lawyers. At its founding, it had the noble purpose of helping to extract some return on the human capital of thousands of



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TURN OF THE SCREW

appreciation of what it takes to work in a demanding craft. "Most people romanticize it," says Kevin McGinnis, the school's director of admissions, who presides over a process only a little less exclusive than the one that takes place at that school across the Charles. Typically he admits 18 students out of the 60 to 70 who apply for the two-year program in cabinet- and furniture-making. "They hate their desk jobs and want to work with their hands. Then they see what's involved, so they look for something easier. It works well at parties, but it's a hard living."

There are other things you can study here. Locksmithing, a one-year course, might be less demanding, but rescuing drivers who locked their keys in their cars lacks the cachet of making your own Hepplewhite commode. Violin making and restoration is even more daunting than furniture: a three-year program, which basically qualifies you to work in a violin-repair shop for years, maybe decades. The students work with finger planes not much more than an inch long, shaping the elaborately curved violin bodies within tolerances of around a tenth of a millimeter. Just hearing the phrase "less than the width of a human hair" is sufficient to make my glasses fog over with sweat. Whole days can go into fashioning a fingerboard out of ebony, a particularly recalcitrant wood. The students here tend to be younger; the few middle-aged ones know they probably won't live long enough to graduate from fixing instruments to making them.

The acoustic qualities of wood were never what appealed to me. I love its sensuous beauty, the swirls of grain that preserve a record of forgotten rains in a distant forest; I admire its strength, the miraculous crystallization of air, water, and sunlight into four sticks that can hold up a man.

IT'S MUSIC TO OUR EYES Two violin-making students, above, discuss a project in their workroom. Peter Buentello made his one-drawer drum table, right, of solid mahogany with mahogany crotch veneer decoration.



I love the sensuous beauty of wood, the **swirls of grain** that preserve a record of forgotten rains in a distant forest



Like Will Neptune, a sinewy artisan who teaches furniture-making, I like the idea of standing in a tradition of craftsmanship that's been part of every culture where trees grow. "People say they want to work with their hands," Neptune says. "But it's really about wood. There are no hobbyist plumbers."

Neptune is demonstrating the proper use of the plane. Planing is a basic wood-working skill, although here, before using a plane, you spend a week learning how to sharpen and level one. I've never in my life sharpened a plane—a tool whose function in my hands has always been to abrade one side of a piece of wood until it gets thin enough to throw away. Neptune has clamped a thick piece of poplar to the workbench. It looks like an ordinary board to me, until he lays a straightedge

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across it and I see it for what it is, a miserable travesty of a board, all cupped and warped. He runs a jack plane along it a few times, adding thick curls of shavings to the pile already on the floor, then flips it end to end and repeats the process, and behold: a surface flat to within *less than the width of a human hair!* The students stroke their chins, eyeing the board appraisingly. I couldn't be more impressed if he'd turned it into a live chicken.

The man with the Gimson chair is now preparing to fit the midrail into one of the stiles. The man is Art Taylor, a retired banker who regards woodworking as a new career after a lifetime of banking. The latter is a business of relationships, liquid and subtle. Woodworking is absolute. You don't split the difference between two pieces of wood. If you cut the tenon on one side a little small, you don't make the other one larger to compensate. Ernest Gimson ran a workshop in the Cotswolds in the early part of this century, working in the Arts and Crafts tradition of William Morris. The Arts and Crafts period is popular with students now. They often work

in a style and copy, or adapt, their projects from pieces in a museum or an art book. The eighteenth century has probably been the most enduring inspiration, but students have worked in just about everything. It seems to me that Arts and Crafts is a friendlier style to work in than, say, rococo, but Taylor says the choice was dictated by the market. "I talk to people in the field and they don't sell much ball-and-

Kate Stamps, a middle-aged woman who describes herself as a recovering attorney, is lining a jewelry box she has made. She's near graduation and wonders what she'll do; some students work for master craftsmen before striking out on their own. "I've been a lawyer," she says. "I can't go to work for someone else at ten dollars an hour. If I'm going to get ten dollars an hour I want to do it on my own."

I like the idea of standing in a tradition of **craftsmanship** that's been part of every culture where trees grow

claw-foot furniture these days," he says.

"You're going to *sell* it?" I exclaim.

"Of course," he replies, surprised at the question. That's the point of the place. "This is a trade school," McGinnis says. "We're not making things to go into a gallery, but that people will want to buy and use." Taylor doesn't have to actually sell his work to support himself in retirement, but it's important to him that he does sell it—that it is good enough for someone else to buy. At another bench,

She gives me a picture of two exquisite Queen Anne chairs she built, adapted from an original in the Winterthur Museum. "I can see myself making eight or ten chairs like that and have someone pay \$3,000 for each of them. At least I have the advantage that I know people from my previous life who could spend that kind of money on a piece of furniture."

And nearby is Nina Browne, an erstwhile anthropologist, working on a secretary with a drop-down desk, modeled on a linen press; the wood is sassafras, which sends out fragrant shavings when she runs her plane over it. She stops to help her neighbor, Miguel Gomez-Ibanez, arrange a complex web of clamps as he glues up the half-round banisters for a walnut chair. Here's an ingenious insight: You make a half-round banister on a lathe out of two rectangular blocks of wood, glued together with a thin spacer between them; after you have the shape, you stick a chisel between the halves and split them. If I had to think of that myself, it would have taken approximately the length of time from Louis XIV until now.

Ibanez was a practicing architect. "I make buildings," he says, "and they're supposed to last, but they don't, really." You put your heart out on a house and in five years the owners have another baby and add another story. Buildings weather and get torn down, but there are plenty of tables around from the eighteenth century. "What I do here is going to last. This place is a national treasure, filled with people continuing all these trades that have no right to exist in the twenty-first century . . . but they do."

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They're the plums of mid-century design. But just what qualifies as a prototype?

tHIS SPRING, Peter and Shannon Loughrey sold the Holy Grail. At least, that's how the couple, who run Los Angeles Modern Auctions, see the Charles Eames and Eero Saarinen Conversation chair they placed on the block in May. Part of Eames and Saarinen's prizewinning entry for the Museum of Modern Art's "Organic Design and Home Furnishings" competition of 1941, the chair's radical biomorphic shape and then-novel molded plywood construction make it "arguably the most influential chair in modern design," says Peter Loughrey. What's more, he adds: "In my years in the business, it was the first true mid-century prototype I'd ever seen."

"Prototype"—meaning a designer's working model for furniture that was later manufactured in quantity by companies like Herman Miller, Knoll, and Dunbar—is the word on everyone's lips in today's white-hot market for mid-century modern furniture. And the Eames/Saarinen chair shows why: it sold for a remarkable \$129,000, a record for mid-century design. In a still-affordable collecting field with abundant items—some 400,000 copies of pieces designed by Charles Eames and his wife, Ray, for example, have rolled off the production lines—a design prototype is the sort of unique piece that can fetch a top-end price. "Is there snobbery implicit in the search for prototypes? Yes," says Richard Wright, who organized a recent Eames auction at the Chicago-area Treadway Gallery. "But these are pieces of great historical importance, and it's fun to buy a piece and know you have the only one."

The problem is that, although the term is much bandied about, authentic prototypes are almost impossible to find. Most are already in design museums

and private collections, or remain in the hands of designers or their families. Even dealers who do painstaking research to track down prototypes find that luck is as important as hard work.

The term is bandied about, but true prototypes are almost impossible to find

Rick Gallagher, of the Manhattan store 280 Modern, secured an all-aluminum prototype of a lamp by the Deco designer Walter Teague when the son of

HIGHEST BIDDER The prototype Eames/Saarinen chair sold for \$129,000 in May.



one of Teague's assistants brought it into Gallagher's shop. The Eames/Saarinen chair sold by the Loughreys came to light when the executor of the estate of a Midwest antiques dealer discovered by chance that the deceased had loaned it to a local museum. And for every story like this, there are scores of antiques Ahabs vainly pursuing such artifacts.

"I've coveted a prototype of an Eames plywood chair for years," says Wright. "There have been elusive sightings; I've heard of something through a friend of a friend. But I've never gotten close enough."

But then, many dealers in mid-century furniture don't use the word "prototype" as meticulously as Wright and other dealers who take a more scholarly approach to the field. "Prototype" has

become a catchword for anything rare," says Mark McDonald, of New York's Gansevoort Gallery. He and others complain they see "prototype" applied to custom-made pieces, items from limited production runs, designer experiments, and even, in a few cases, furniture made

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out of spare parts by Herman Miller factory hands. Dealers who use the term gratuitously, says Wright, "are far less concerned with accuracy than with making money."

Conversely, some dealers question the elevated status of even genuine prototypes—at least, to anyone who has an interest in furniture as furniture. Prototypes, they argue, are essentially three-dimensional sketches: one mere step in the design process. "They're objects—not furniture," says Jim Walrod, of the Manhattan gallery Form and Function. "Anyone with a soul would send such stuff to a museum, where it can be cared for properly."

Certainly, many people aren't prepared to own furniture that comes with great responsibility. Several years ago, Daniel Ostroff, a Los Angeles literary agent, acquired a rare rosewood Eames chair. "I showed it to some friends of mine from the Los Angeles County Museum of Art, and they advised me to put it in a Plexiglas box. It was that important," he recalls. "I didn't want to live with it that way, so I put it back up at auction."

Some collectors and dealers say that the wisest approach to acquiring modern furniture is not to pursue great rarities, but to buy the best-designed by the best. "Look for the closest example from production to the date of design," suggests McDonald. "That's the real thing; that's what the designer intended."

Still, a few collectors will always be attracted to the idea of owning a piece that was personally handled by an Eames or a Noguchi. John Geresi, a Texas collector who sits on an advisory board of the Houston Fine Arts Museum, says he constantly has his eye out for prototypes. He keeps in touch with major dealers and has on a few occasions spoken with designers themselves about acquiring their work. Geresi is particularly proud of a prototype Robert Wilson chair, which, he says, he brings out of storage for show—once the children are in bed—a couple of times a year. "You feel closer to the artist" when you own such an object, Geresi explains. "It feels good to be there, in a way, at the act of creation."

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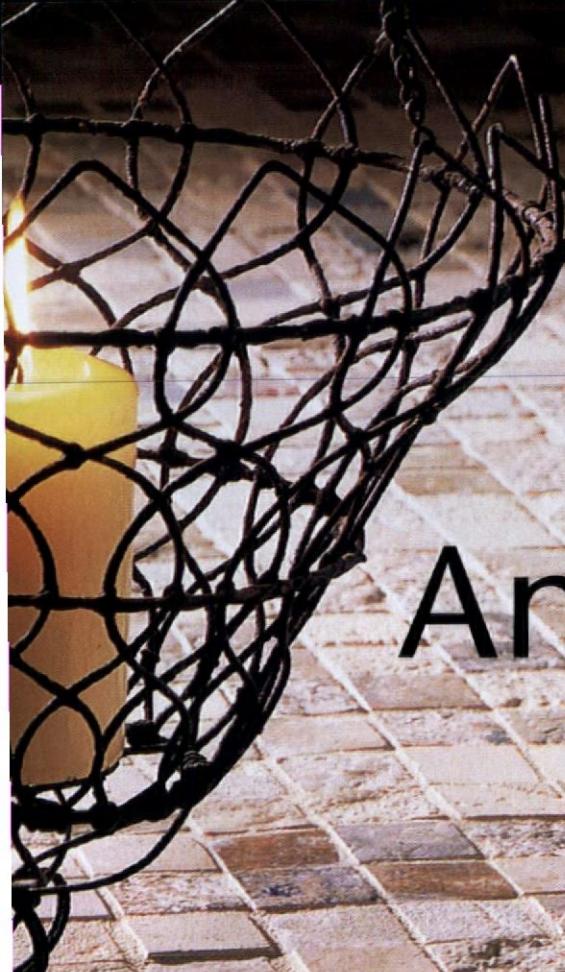
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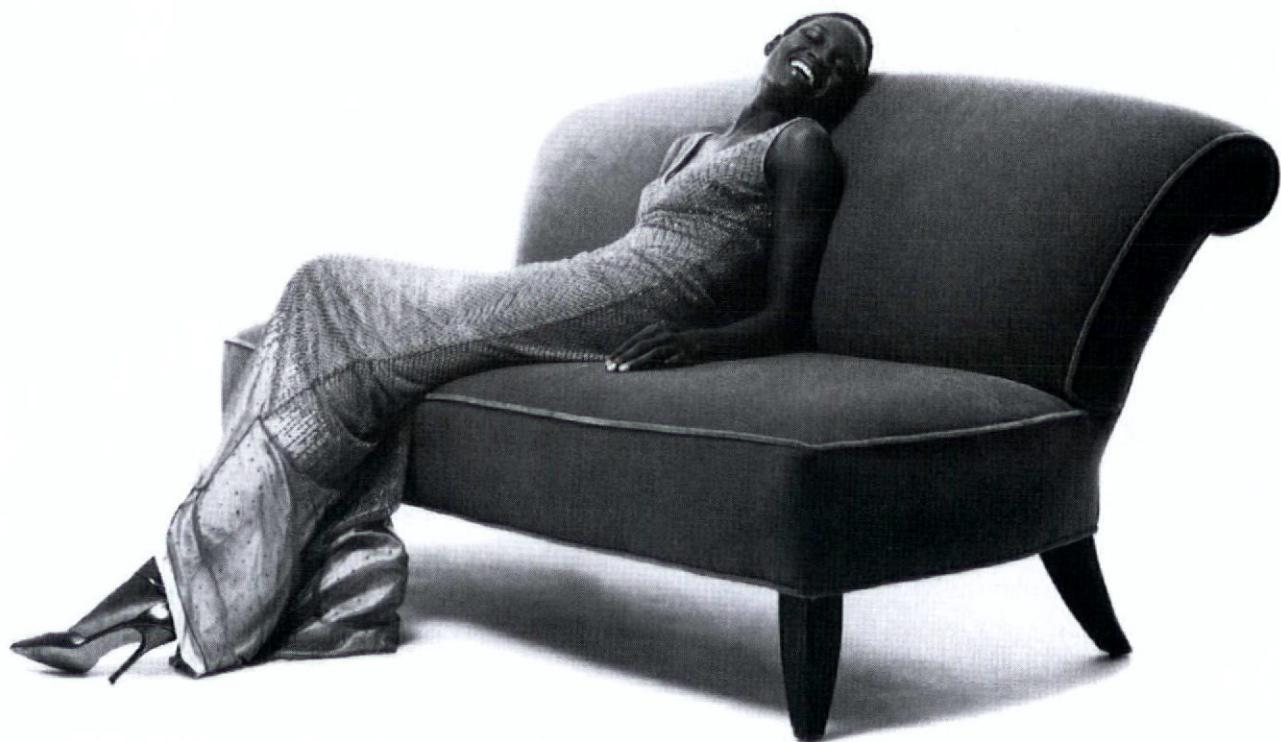
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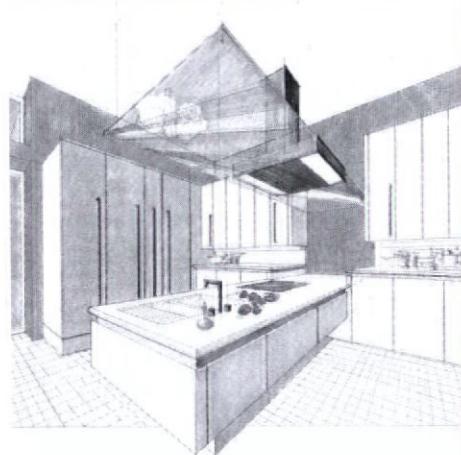
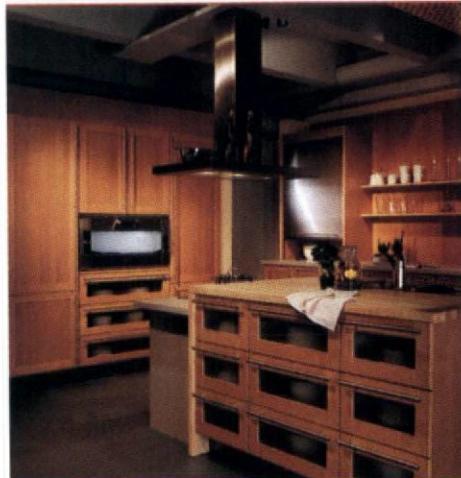
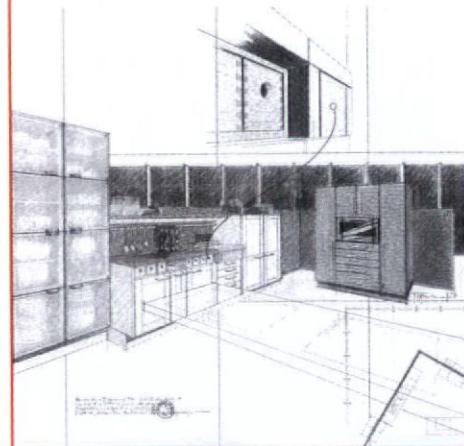
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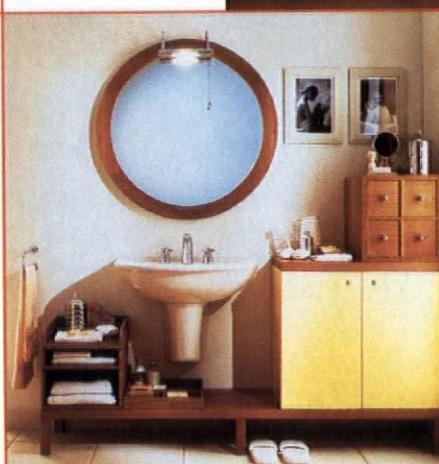
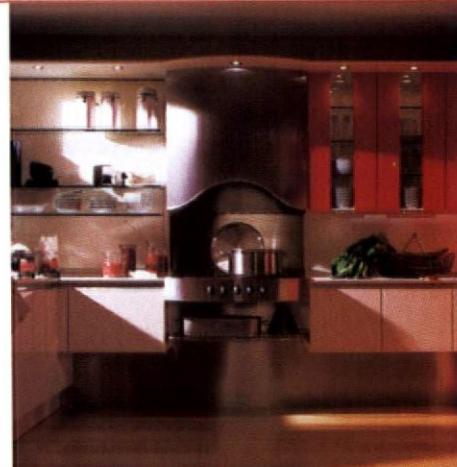
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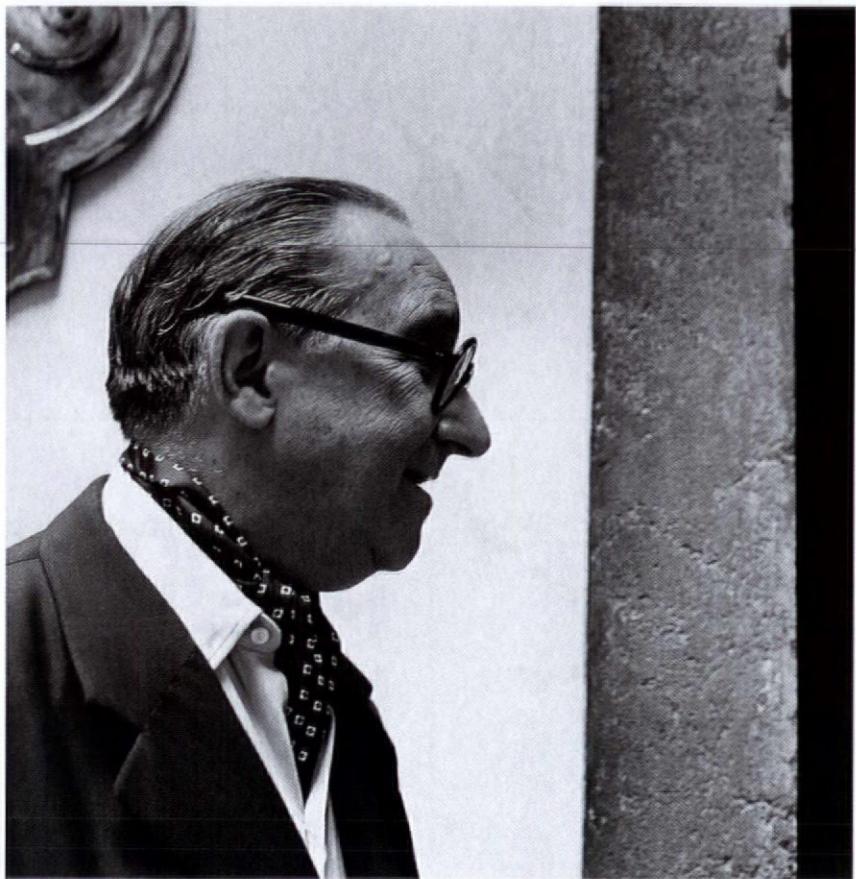
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Emilio Terry, who dubbed his extravagant '40s furniture Louis XVII, still fires the imagination of the French decorating world

tHE REDISCOVERY OF French '40s furniture—among today's hottest antique collectibles—has meant soaring prices and revived reputations for the work of a host of designers. No prices soar higher than those of the rare pieces produced by the utterly unclassifiable Emilio Terry.

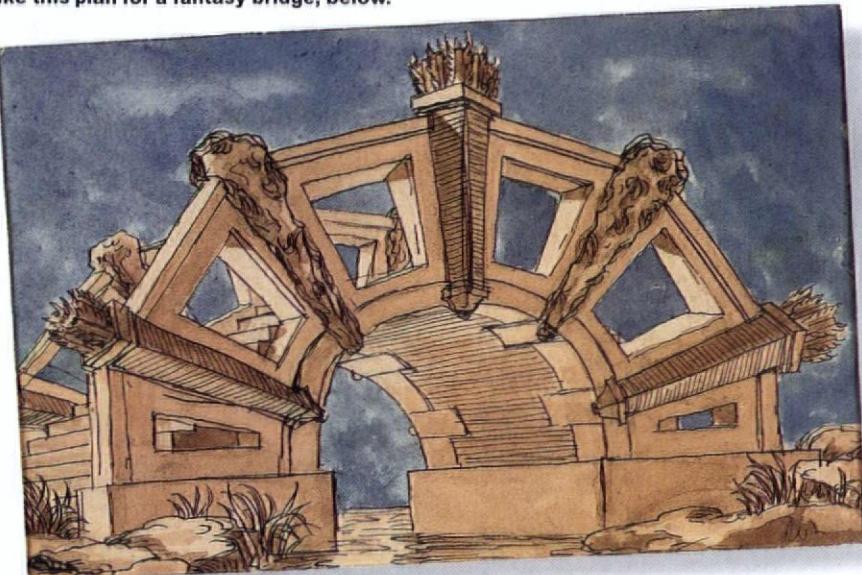
"Terry's designs are the most sought after, like [those of] Arbus, Sue, and Adnet," confirms French forties furniture antiquaire Yves Gastou, who included Terry's red-and-black Devil's Card Game bridge table and chairs in "Les Décorateurs des Années 40" exhibit he helped organize last winter. "Terry reinvented Louis XVI, with exceptional pieces," Gastou maintains, "and his

DRAWN TO DESIGN Emilio Terry, photographed by Cecil Beaton, above, filled hundreds of notebooks with sketches—like this plan for a fantasy bridge, below.

prices are the same as those for Louis XVI antiques." Last autumn at the Left Bank L'Arc-en-Seine gallery, a pair of neo-Baroque plaster rockwork consoles Terry designed in 1925 for Russel Greeley's Château de Clavary sold for 1.2 million francs (about \$212,000). A pair of obelisks created to set off the mosaic floor by Picasso in the house's entrance hall fetched nearly 300,000 francs (about \$53,000).

A self-taught gentleman artist and architect, Terry was born in Paris in 1890 to a wealthy family of Cuban sugar planters who had been established in France since 1860. Working exclusively for an elite inner circle, Terry created unique pieces in such limited quantities that today probably no more than 15 collectors own objects produced under his supervision. "Emilio Terry is almost a myth," says twentieth-century-antiques dealer Antoine Broccardo. "He drew a lot, but produced very little. Yet what he did produce is of very great quality and is from the best craftsmen."

Terry chose the late eighteenth century for inspiration, but he was also influenced by the works of Palladio and Ledoux in the development of his original, neoclassical style, which he memorably dubbed Louis XVII. One of his first realized projects was a delicious Palladian bathing pavilion perched on the banks of Lake Leman for a Swiss banker. In 1933 Terry's drawings and models were shown by the gallery owner Jacques Bonjean, who also exhibited Christian Bérard, Giorgio De Chirico, and Salvador Dalí. The same year, Terry designed sets for a Balanchine ballet, *Valses de*



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rediscoveries

Beethoven, and furniture for French decorator and designer Jean-Michel Frank.

Terry's clients—most famously, Mexican silver heir Charles de Beistegui—were as seriously rich as he was. For de Beistegui's Château de Groussay, Terry designed two neoclassical wings with curved galleries (inspired by the Pavlovsk palace near St. Petersburg) and a Palladian bridge and pyramid grotto for the garden.

At a time when the Parisian beau monde worked prodigiously hard at amusing itself, Terry spent his life doing what he pleased—and what pleased him most was drawing. "He was born with a pencil in his hand," recounts a favorite nephew who spent family summers at his uncle's country château, Rochecotte. "He would rise in the morning and start drawing." Indeed, both a portrait of Terry by Bérard and family photographs show the artist at his worktable with sketchbook and pencil in hand, clad in his dressing gown.

a bridge was crowned with a sculpture of a stag. It's no surprise that Terry's project for a spiraling Maison Escargot (Snail's House) was exhibited at the Museum of Modern Art's 1936 show "Fantastic Art, Dada, and Surrealism."

"Emilio Terry never followed fashions. He completely ignored Art Deco and Art Nouveau and went back to the late eighteenth and early nineteenth centuries. But at the same time, he was very modern," says Jean-Louis Gaillemin, an art critic, Sorbonne professor, and curator of an exhibition of the



"Emilio Terry is almost a myth. He drew a lot but produced very little"

—ANTOINE BROCCARDO, antiques dealer

He was also responsible for the decor of the fabled 1951 de Beistegui ball at the Palazzo Labia in Venice.

Terry's other projects were equally impressive. They included a neoclassical house outside Paris for Gilbert des Crances; a library for Marie-Blanche de Polignac; an extraordinary grotto terrace for Charles and Marie-Laure de Noailles at their summerhouse near Grasse; an entire neoclassical wing and a Greek room of ebony, mahogany, and gilded wood for the Parisian town house of Stavros Niarchos; and the transformation of Baron Roland de l'Espée's stone farmhouse in the south of France into modern Palladian perfection.

Over the course of his life, Terry filled notebook after notebook—more than 400 were left to the Musée des Arts Décoratifs in Paris—with neoclassical pavilions, fantastical follies, anti-Le Corbusier "machines for dreaming," and a plethora of wonderfully whimsical chairs, some studded with copper stars, others sprouting green-leaved branches or battle flags and swords. His own initials were a favorite ornamentation, often so monumental as to serve as the structure for a chair back.

Free of concerns of practicality, Terry designed extravagantly: his plaster palm trees towered like skyscrapers; alcoves were shaped like giant shells; a portico on

FOUR OF A KIND A self-taught gentleman artist, Terry designed ballet sets, garden follies, and furniture. His Devil's Card Game bridge chairs are shown above.

artist's sketches that is in development at the Musée des Arts Décoratifs. "He never copied, but reinvented."

Thirty years after his death, Terry's influence still reverberates in the world of French haute decoration. "The school of Giacometti, Jean-Michel Frank, Christian Bérard, and Emilio Terry was the *summum* of civilization and the taste of the *arts appliqués* of the twentieth century," declares Paris-based decorator Jacques Grange. "Its *rigueur*, haute luxe, and quality are very rare and very fragile. His tradition was transmitted by Henri Samuel, Georges Geoffroy, Jansen. It's the quality I'm always fighting for."

JEAN BOND RAFFERTY is an American based in Paris who writes on design, decoration, and lifestyle.

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dark stars

Truman Capote's famous Black and White Ball inspires a dramatic garden

i TELL SUSAN KEISER that I'm planting a Truman Capote garden, and her face freezes. "In *Cold Blood*," she whispers. But then I explain that, no, it's Capote's Black and White Ball I'm imitating, and she relaxes. "A black-and-white garden?" she says. "I call mine the tuxedo garden."

So I've been scooped, but in this case, that's reassuring. As manager of the Wild Gardens at the New York Botanical Garden, Susan's a horticulturist out of my league, and she's also a real designer, a partner in the firm of Greystone Gardens. Yet this time she has come to the same conclusion I have: In the garden, black needs white.

Susan determined this through experimentation. She's been collecting black-flowered and black-leaved plants for several years and has kept them all in nursery beds, moving the plants around to try out different combinations. She plans finally to install her garden next year. I'm planting mine in the

spring; but then, I've gotten guidance from beyond the grave.

Actually, I had been contemplating an all-white garden, à la Vita Sackville-West, until I read a lurid account of the theft of some of Truman Capote's ashes from a Bel Air Halloween celebration. This incident caused the hostess to recall one of the late novelist's dicta: "You can be anything you want, but whatever happens, never be boring, boring, boring."

I'm going to follow Capote's example and opt for the sinister elegance of **black**

That struck home, for the more I learned about white gardening, the staler it seemed. Vita's single-color planting at Sissinghurst Castle in Kent is the famous example of this conceit. It seems she borrowed the idea from an American expatriate named Lawrence Johnston—though according to the English, Johnston took his inspiration from their

own Gertrude Jekyll. In fact, he was working within an American tradition. I've found a description of the nineteenth-century estate of the honorable Benjamin Perley Poore in Newburyport, Massachusetts, where white cattle and sheep, white chickens, even white pigeons roamed round the white-flowering trees, shrubs, and perennials. But never mind: The point is that the white garden has been done and redone until it has become something that Truman would not have touched with one insouciant fingertip.

I'm going to follow his example and opt instead for the sinister elegance of black. That's the color Truman selected as the theme for the event that social reporters are still calling the party of the century. This was the Black and White Ball, which the novelist staged in the ballroom of

New York's Plaza Hotel on November 28, 1966. Gentlemen were required to wear black tie, with a black mask, but ladies had an option. They could wear black, but also, if they chose, white, with a white mask and (preferably) white diamonds.

Accents of white are essential, Susan Keiser confirms. There's a built-in contrast in a white garden between the bleached blossoms and the green foliage, and this helps to give definition to both.

In a black garden, however, while the blossoms may be black, foliage is the major contributor of dark hues. The three-foot leaf stalks and dusky deep-purple leaves of the taro *Colocasia esculenta* 'Uahiapele' make a much stronger statement than pansy 'Black Devil,' 'Black Prince,' or 'Jet Black.' But if everything is dark, there is no drama. You need the



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dig it

white shirtfront peeking out between the tuxedo's lapels, Susan Keiser explains—or, as Truman envisioned it, the white gown amid the dinner jackets.

Of course, as Susan is quick to add, there are no true blacks in nature. What we take as black are actually the darkest shades of some other color. For example, the blossoms of the tulip 'Queen of Night' (I'll be planting that come October) are actually a deep maroon, while the leaves of *Heuchera* 'Palace Purple,' though usually defined as deepest plum-red, have a pronounced undertone of green. The virtually black leaves of mondo grass *Ophiopogon planiscapus* 'Nigrescens' are really a green that verges on jet; the black flowers of *Iris chrysographes* 'Black Night' are in fact a midnight blue. You can't just toss together all these black plants, Susan Keiser has found. You have to select neighbors whose undertones harmonize.

Then there are the patternings. The flag-sized black leaves of elephant's ear *Alocasia* 'Black Beauty,' for example, are picked out with a tracing of pale-green veins, while the dark-purple leaves of *Heuchera* 'Cathedral Windows' are patched with silver. The patternings must be compatible, so that your garden doesn't look as if it's put on a tartan tie with a checked jacket. In addition, there are differences in surfaces and textures of the leaves, which, according to Susan Keiser, the dark colors emphasize. The leaves of the black *Colocasias* and mondo grasses have a matte, grayish surface, while the iris blossoms are translucent. The effect on the eye is very different, especially in bright midday sunlight, which turns the *Colocasias* a lifeless gray.

That's not the light Keiser would choose for a black garden, anyway. She recommends siting such a planting so that it catches the soft, clear light of early morning or evening. This rakes in at an angle to backlight the black flowers and leaves, bringing out the richness of their colors with an effect that Keiser likens to stained glass.

"There are no cheap shots in a black garden," Keiser observes. If nothing else, there is the problem of growing together plants from many different habitats. Blacks are not common in the plant

world, perhaps because the darkest colors are less visible to pollinators and so, all other things being equal, get visited and fertilized less often. Whatever the reason, though, assembling a black garden means mixing, say, black-leaved alocasias from Southeast Asia with, maybe, 'Black Prince' snapdragons that descend from Mediterranean wildflowers, 'Penarie Black' nemophilas that were bred from a California native, and the black-blossomed hollyhock *Alcea rosea* 'Nigra,' whose ancestors, botanists believe, came from Asia Minor. Keeping such disparate plants happy in the same bed requires close and individualized attention to such things as watering.

STILL, I'VE GOT what I believe is the ideal spot, a deep-soiled, well-drained border that wraps around a terrace. There's already a clump of black-stemmed bamboo (*Phyllostachys nigra* 'Hale') at one end, where it filters the light that sweeps in through the late afternoon. I've ordered seeds of black pansies for a spring display and China pinks (*Dianthus chinensis*) 'Black and White Minstrels' and cornflower (*Centaurea cyanus*) 'Black Ball' for a follow-up. Puffs of white-flowered baby's breath (*Gypsophila elegans*) will provide the contrast.

To carry the border through the summer heat, I'll plant a tangle of black-leaved sweet potato *Ipomea batatas* 'Blackie,' black-leaved coleus such as 'Black Cloud' and 'Othello' interspersed with eruptions of *Colocasia esculenta* 'Illustris,' whose enormous heart-shaped leaves are feathered with a dark-purple veining, and the equally bold but uniformly black 'Uahiapale.' I'll season with the lovely large white flowers of the calla lily (*Zantedeschia aethiopica*) and the pendulous, foot-long blossoms of the angel's-trumpets (*Brugmansia suaveolens*). And I'll allow myself one vast terra-cotta pot of *Tacca chantrieri*—the bat plant, also called the devil flower. This tuberous-rooted tropical perennial sprouts an aspidistra-like cluster of quilted, green leaves, from which, I have been promised, there will emerge black, batlike blossoms equipped with long jet whiskers.

I'm not sure that Susan Keiser will approve of that, but I know Mr. Capote would. In cold blood, after all. (Please see "Night Shades," page 306.)

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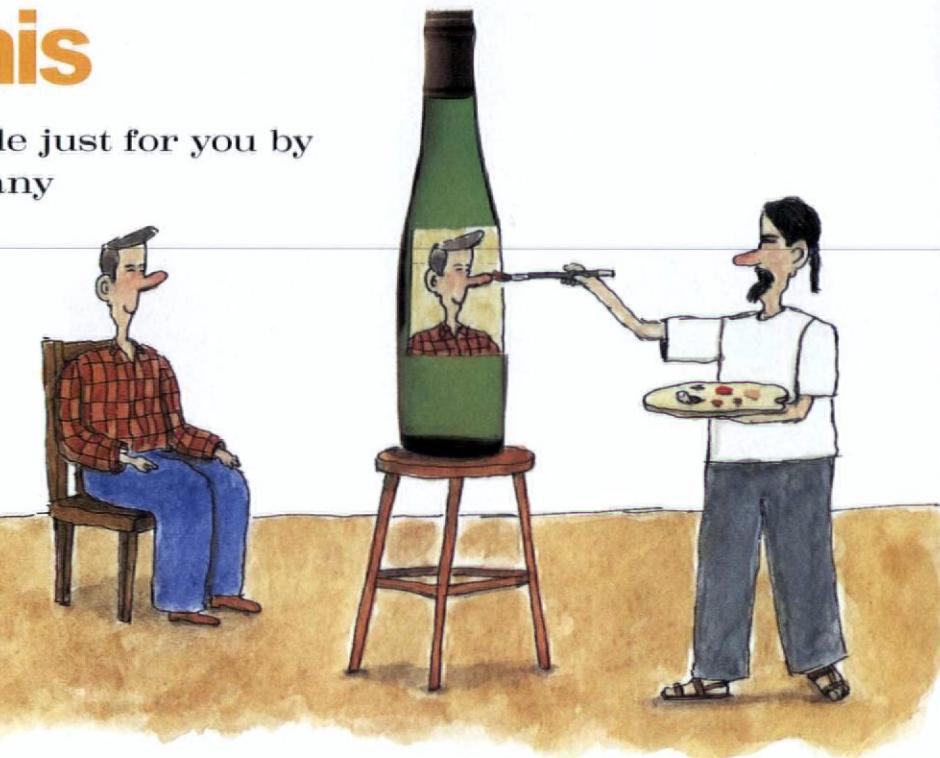
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SO YOU JUST took your Internet company public. You've got your house in Atherton and your ski lodge in Jackson Hole. You've got your Perini Navi yacht and as for wings, you probably opted for the slightly geeky Canadair over the flashy Gulfstream V. What you really want now is your own custom Napa Valley boutique winery. Portfolio candy. Just a thousand cases a year of super-concentrated cab that Robert M. Parker, Jr., will score in the high nineties and that will instantly become impossible to find in the marketplace. Like Bryant Family Vineyard or Colgin Cellars or Screaming Eagle. A cool minimalist label with your name on it, or maybe the name of your boat. So who you gonna call?

You might start with the Napa Wine Company. "We get two or three calls like that a week," says Rob Lawson, the genial general manager of the venerable firm at the crossroads of the one-horse town of Oakville, right smack in the middle of the Napa Valley. More than 60 different labels, including such giants as—well, actually, we're not supposed to mention any names—avail themselves of some aspect of Napa Wine Company's services, from grape-crushing to bottle-labeling. But the most interesting aspect of the business is the custom-crush operation, whereby Napa provides wine-making facilities and services to 25 boutique labels that are too small to justify the multi-million-dollar capital expenditure of constructing their own winery. Among them are some of the most famous cult labels in California, including Bryant, Colgin, Pahlmeyer, and Staglin Family Vineyard.

The Napa Wine Company was founded



in 1877 at the start of the first California grape rush. The facility has been owned since 1993 by the Pelissa family, who have been growing grapes in Napa since the turn of the century. Theoretically, one could buy five or six tons of Cabernet grapes from the family and then truck them over to Napa Wine Company, where managing partner Andrew Hoxsey, a Pelissa on his mother's side, would be waiting in his Panama hat, a well-cut tweed jacket over jeans, and ostrich Wellington boots. If you were very

and then pumped into a stainless-steel fermenting tank. Without going into all the details, let's just say that Helen or Heidi would, in exchange for a princely retainer, provide Napa Wine Company with a wine-making protocol and supervise the successive stages of pressing, pumping the free run and press juice into new oak barrels, and racking (i.e., pumping the wine out of the barrels to remove sediment). Napa Wine Company would bottle this juice, after 14 or 18 months in new French oak barrels (\$600 apiece and

What you really want now is your own **boutique** winery. Portfolio candy

lucky—and flush—you might have been able to hire one of the top-gun blonde wine makers, like Helen Turley (of Mazzarin, Bryant, Colgin, Pahlmeyer fame) or Heidi Barrett (Grace Family Vineyards, Screaming Eagle), who would already have overseen the sorting of grapes in the vineyard and who would now be on hand to help load them onto the conveyor belt for additional sorting before they are decanted into the state-of-the-art Delta destemmer, where they are divorced from their astringent stems

up), and slap the label of your choice on it. Casa McInerney, say, or something equally euphonious.

Jayson Pahlmeyer, a bon vivant and former San Francisco-based lawyer who looks amazingly like a youthful Buck Henry and who entertains like Diamond Jim Brady, was someone who had the dream. Fortunately for Jayson, he started pursuing it in the mid-eighties, when there were still a few prime undeveloped vineyard sites in the valley and Turley was still serving her apprenticeship at

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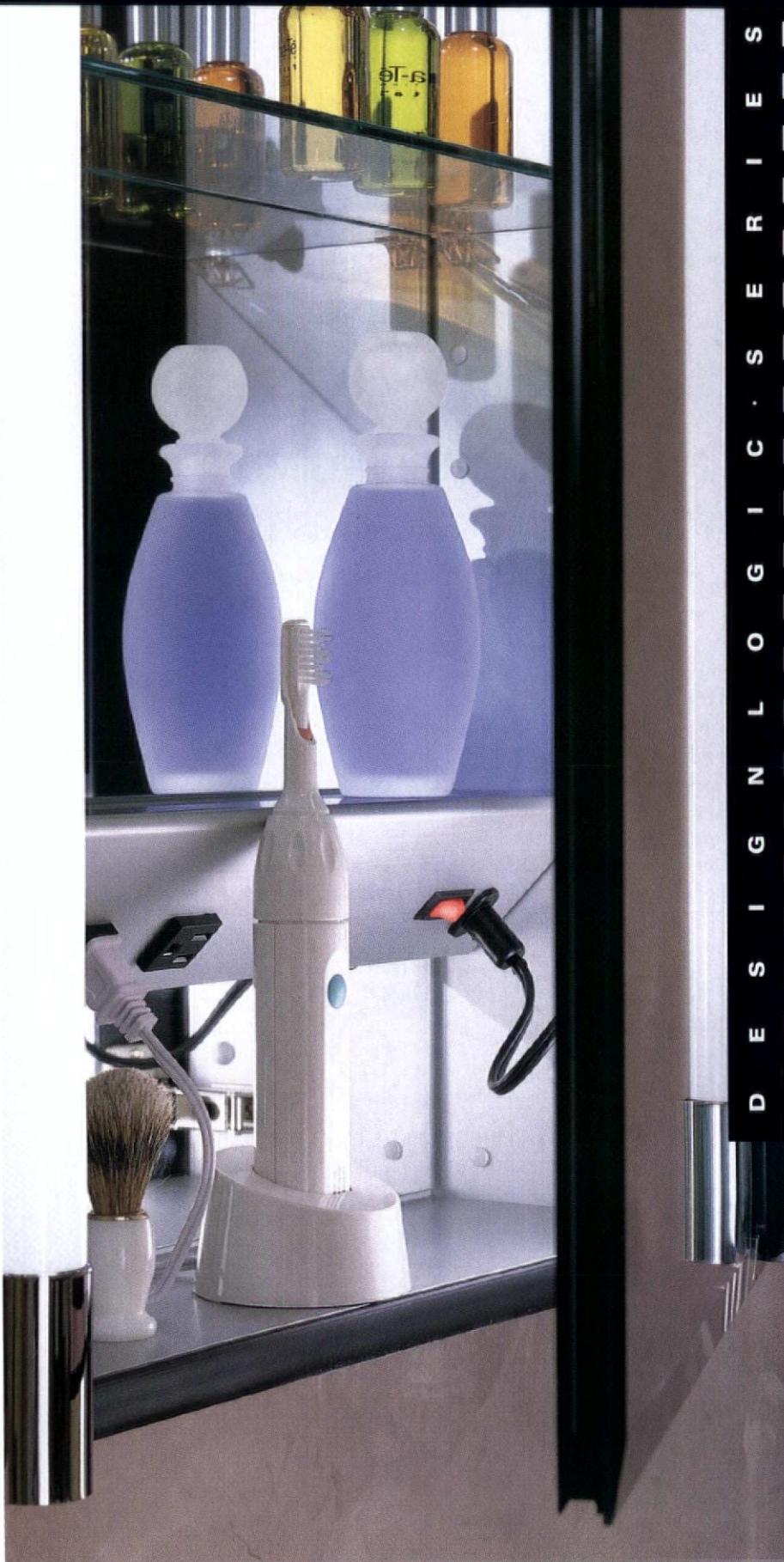
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B. R. Cohn Winery, back in the days before her entry into a Calistoga restaurant could provoke a reverential hush, and before her consulting fee could finance an expedition to the South Pole. Since 1993 Helen has been making Pahlmeyer's Chardonnay, merlot, and bordeaux blend wines at the Napa Wine Company. Her methods, especially her

the cult Cabernet Colgin there until recently. She continues to make the celestial Bryant Family and Pahlmeyer on the premises. (Wine-making responsibility for Colgin has now been taken over by her former protégé at Peter Michael, Mark Aubert.) Happily, Pahlmeyer still shows up at some retail outlets around the country. After participating in a vertical tasting at Pahlmeyer's house, I must advise you to buy it whenever and wherever you see it. The rest of these

Presently, he's producing small quantities of cabernet sauvignon, Sauvignon Blanc, and Pinot Blanc. The wines are made by Randy Mason, who also makes a very fresh, fruit-packed sauvignon blanc under his own name at the winery. Mason is one of 25 so-called alternating proprietors who are bonded under the umbrella of the Napa Wine Company.

No matter how much you sell your software company for, you'll have to wait at least a year or two to become an alternating proprietor at NWC. They're booked solid. Not to mention the fact that premium Cabernet grapes are becoming hard to find, even at \$4,000 a ton. And don't get too hot and bothered about Helen Turley. At this point, she needs new clients like she needs wine-making lessons; she recently dumped an eager prospect when he had the bad manners to take a cell call in a local restaurant.

Turley's methods were initially considered so **risky** that she was asked to sign a waiver absolving the company of liability

practice of bottling wines unfiltered, were initially considered so radical and risky that she was asked to sign a waiver absolving the company of liability for whatever the results might be. (Most high-end wine makers now avoid filtration; the result has been more flavorful wines despite the risk of spoilage from yeasts and bacteria.) Helen also made her own heroic Marcassin Chardonnay and

wines are mainly available by mailing list, although they usually turn up at auction a few months after release for five or six times the release price.

Another beneficiary of the custom-crush operation is Andrew Hoxsey himself, who—like that Hair Club for Men guy—has become his own client, starting his own boutique Napa Wine Company label with fruit from his family vineyards.



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THE OENO FILE

All of these wines are made at the Napa Wine Company. Most are nationally distributed and turn up at auction and on restaurant wine lists.

'96 PAHLMAYER RED WINE

NAPA VALLEY This reminds me of the '96 Ducru-Beaucaillou and of Sean Connery—powerful, earthy, and rich, but elegant, with soft ripe tannins that make it surprisingly approachable in its youth. \$75

'97 PAHLMAYER CHARDONNAY
NAPA VALLEY Like a rockslide at a pineapple ranch. (Some beehives are mixed up in this avalanche.) Not unlike Turley's '97 Marcassin Gauer Vineyard Chardonnay. Great as it is, I'd save it for next spring. \$50

'96 NAPA WINE COMPANY CABERNET SAUVIGNON

I watched this one triumph over such big boys as Far Niente and Joseph Phelps Insignia at a recent blind tasting of ten Napa cabs. Brawny and unshaven, it needs to be consumed with seriously big food. \$28

'96 STAGLIN FAMILY VINEYARD Rutherford CABERNET SAUVIGNON

A medium-bodied cab with pretty plum fruit. Just enough moody, earthy notes to keep you guessing. \$50

'97 FIFE VINEYARDS NAPA VALLEY OLD VINES ZINFANDEL

A real Smucker's of a wine, packed with blackberry fruit and finishing with a shot of pepper. This could be a junior version of Martinelli's famous Jackass Hill. \$18

'98 MASON NAPA VALLEY SAUVIGNON BLANC A very sprightly, crisp SB, which emphasizes fruit over wood. Drink during Indian summer. \$15

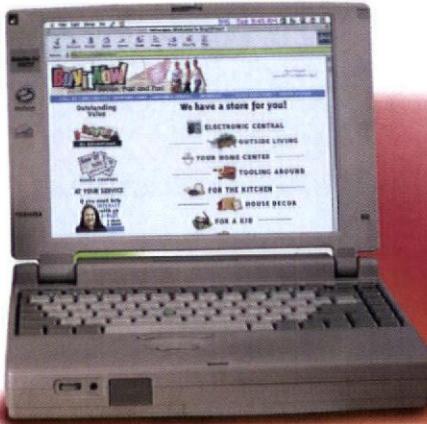
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past perfect

by Véronique Vienne



October 1984

iN AN AGE of special-effects one-upmanship, this photograph still has the power to enthrall. Published in *House & Garden* in 1984, it shows a spray-painted conceptual garden by landscape artist Tori Thomas. A former film set-designer, she believes in delighting people's imaginations. Her latex-coated arboretum had visitors wondering what kind of boxwood grows blue and lilac leaves.

For 12 years Thomas used her 60-acre farm outside Millwood, Virginia, as a

laboratory to test her experimental landscapes. At Ceres, as the property was called, she created fantasy gardens that incorporated such elements as glass topiaries, rows of hydroponic lettuce, and intersecting trails of autumn leaves. When Thomas discovered that her ornamental boxwoods were afflicted with a deadly blight, she decided to embalm them in enamel. Rather than uprooting the plants, she explains, she painted them "in a blaze of glory."

In the 1980s, when landscape art was in its infancy, Thomas helped propel it

onto the postmodern scene with work rife with historical innuendoes. The bold painterly geometry of this boxwood composition, for instance, alludes to the formal gardens of Versailles and Vaux-le-Vicomte. Though today her frame of reference owes more to Frederick Olmsted than to André Le Nôtre (for a 43-acre botanical preserve near Washington, D.C., Thomas is creating a naturalistic forest entrance), her goal remains the same: to engage the mind in the mystery of wood and glade—to create leafy dreamscapes that haunt the soul. 



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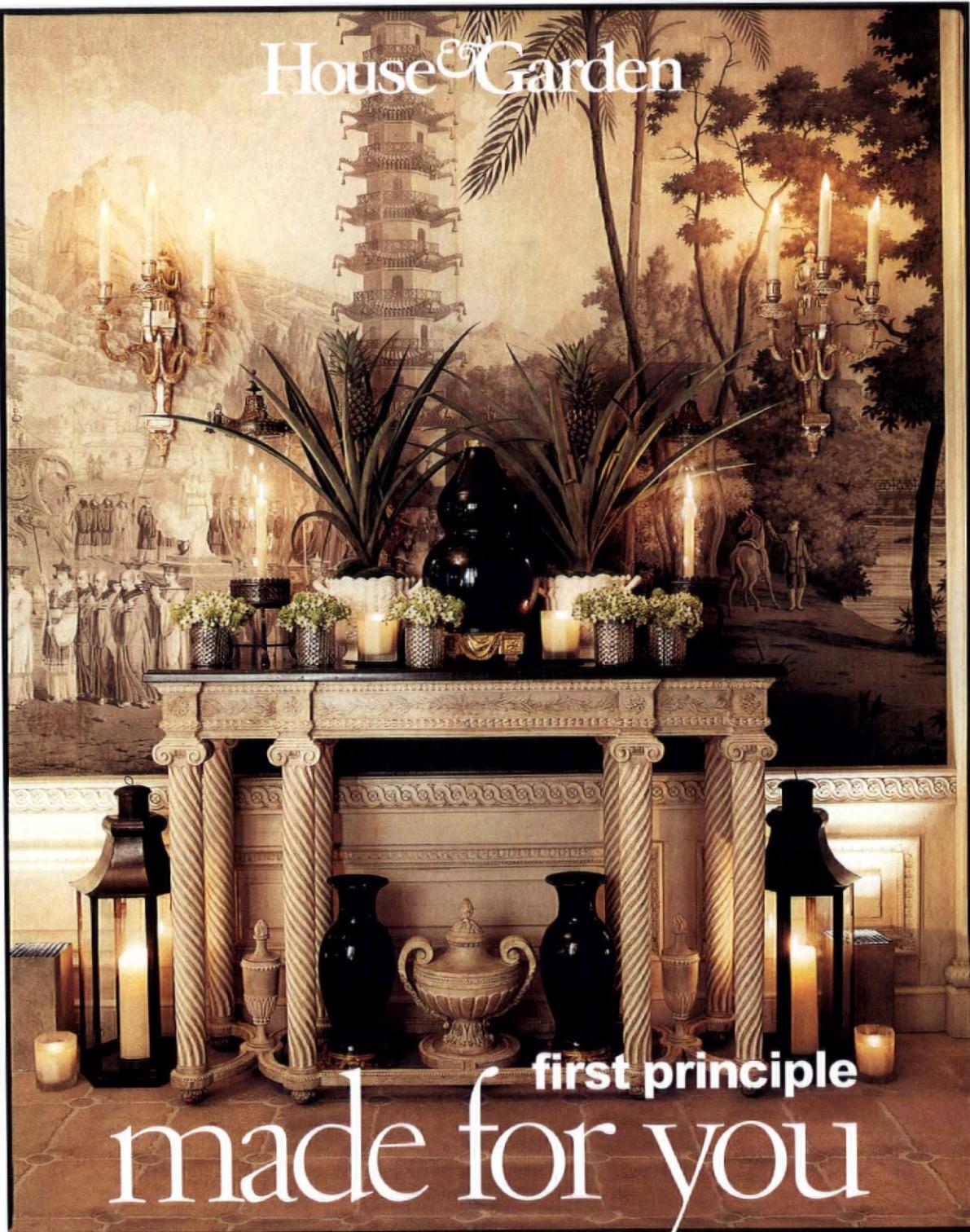
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IN AN ERA OF MASS TASTE it isn't always easy for the individual spirit to reveal itself. But happily there are irrepressible people out there—designers, architects, artisans—who insist on cutting the cloth of the world to fit a company of one. Call them obsessives or just perfectionists, these are people who must go to extremes, creating the sorts of environments that show the rest of us why the furnishings of a unique vision are usually one of a kind.

Whether it's a reinterpretation of 18th-century splendor or a contemporary orb in steel and concrete, the finest luxury is one that is tailor-made.

HISTORICAL ALLUSIONS AND ILLUSIONS

begin in the gallery, where half of the grisaille mural, *View of Hindoustan*, is from 1810 and the other half brand-new, a creation masterminded by Howard Slatkin. It is nearly impossible to tell them apart. The floor is covered in French limestone tiles. The Louis XVI canapé is upholstered in fabric designed by Howard S. Slatkin Inc., and hand-embroidered on 18th-century horsehair. The silver sconces are Louis XVI. The 18th-century Russian chandelier is from Pavlovsk.

the alchemist

BY CYNTHIA FRANK PHOTOGRAPHED BY PIETER ESTERSOHN



at home

Famous for spinning 20th-century rooms into old-world gold,



designer Howard Slatkin works his magic on his own apartment



THE SUBLTLE SHADES OF GRAY in the curtains, paneling, and parquetry de Versailles floor unify the vast living room. The sofa, designed by Howard S. Slatkin Inc., is covered in custom cashmere fabric with suede arms and a sheared mink back. The pastel above it is by Degas. The Louis XVI coffee table is from Etienne Levy Antiquaire, Paris. The Louis XVI bergères covered in tiger-patterned fabric are by Jacob. The silk curtains were embroidered and quilted by hand. The laptop is late 20th century.



THE CATALOGUE OF SHIPS in Book Two of the *Iliad* has nothing on the riches assembled in the Slatkin living room. A Savonnerie textile covers the 18th-century French bench in the foreground above. The columns flanking the niche are Swedish porphyry.

The two smaller chandeliers are Louis XIV. The sofa is covered in silk velvet with hand-embroidered passementerie. The watercolor is by Picasso. The 18th-century Chinese export porcelain birds rest on French gilt-wood brackets from the same century. The Louis XVI cartel

clock and barometer, right, is from the collection of Hubert de Givenchy and is above a bronze console by Diego Giacometti. The terra-cotta figure of Diana in the foreground, left, is by Clodion. THE 18TH-CENTURY BRONZE SCULPTURE, top right, is after the Giambologna



model; it rests on an 18th-century commode by Delorme. The drawings above it include works by Liotard, Prud'hon, Fragonard, and Watteau. The terra-cotta sculpture *Fidelity* is by Clodion. The canapé is covered in 18th-century horsehair and is by Pluvinet.



NEVER WAS your mother's warning not to judge by appearances more apt than in the case of interior designer Howard Slatkin. Dressed in his usual uniform of sweatpants, baggy denim shirt, and work boots, he appears to be a cross between the absentminded professor and the accidental tourist. Usually there is plaster dust and debris about him as he schlepps bags brimming with blueprints, bits of eighteenth-century embroidery, and nineteenth-century books from job sites to workrooms. "Oh, how I wish I could visit sites in a suit and be impeccable," he says wistfully. "But it won't happen in this lifetime."

If you think this sought-after designer returns to a disheveled apartment at the end of his hectic day, you couldn't be more mistaken. Although Slatkin designed his extraordinary apartment in only one afternoon, he readily admits that it took what may be the best team of painters, seamstresses, carvers, and embroiderers working today two years to execute his grand and meticulous ideas. This is, after all, the man who re-created the hanging gardens of Babylon at age eleven,



while his classmates were busy making tepees and log cabins.

This 6,000-foot, 12-room Fifth Avenue apartment with views of Central Park was the only one the decisive designer looked at before deciding to buy. Ever-efficient, he had faxed his real estate agent a list of must-haves: the location, of course; a pre-war building; 11-foot ceilings; and a wreck of an apartment where he could create his special brand of magic. Which is exactly what he has done. And why not? One of

Slatkin's favorite mottoes is that life is not a dress rehearsal, a lesson harshly learned at 16 when his father died.

Of course he knew at once what he wanted to do with the place; he'd been collecting architectural elements, furniture, textiles, objets d'art, ideas, and dreams for a decade. The living room would be as long as possible (46 feet, as it turned out) and would house Louis XVI-style boiserie and a floor of eighteenth-century-style parquetry de

THE RE-CREATION OF AN EMPIRE
salon in the dining room, above, is
complete right down to the patina on
the floor, which is almost indistin-
guishable from one laid 250 years ago.
The table, ca. 1800, is surrounded by
early-19th-century Russian chairs
and a chandelier identical to the one
in the dining room of the Pavlovsk
palace outside of St. Petersburg.
The Savonnerie rug, ca. 1790,
is from the Galerie Chevalier, Paris.



THE DEPTH OF HISTORISM in the dining room extends to the table settings. The 19th-century Venetian stemware is from Czarina, Monte Carlo. The flatware is by Odier, ca. 1800, from the Pauline Borghese collection. The napkins are from Porthault, Paris. The plates are from the yacht of Czar Alexander I. The wall treatment was inspired by Raphael's loggia in the Vatican and by the Paris restaurant Le Grand Vefour. The *Portrait of Madame Sforza* is by Berardino De' Conti (1447-1512).



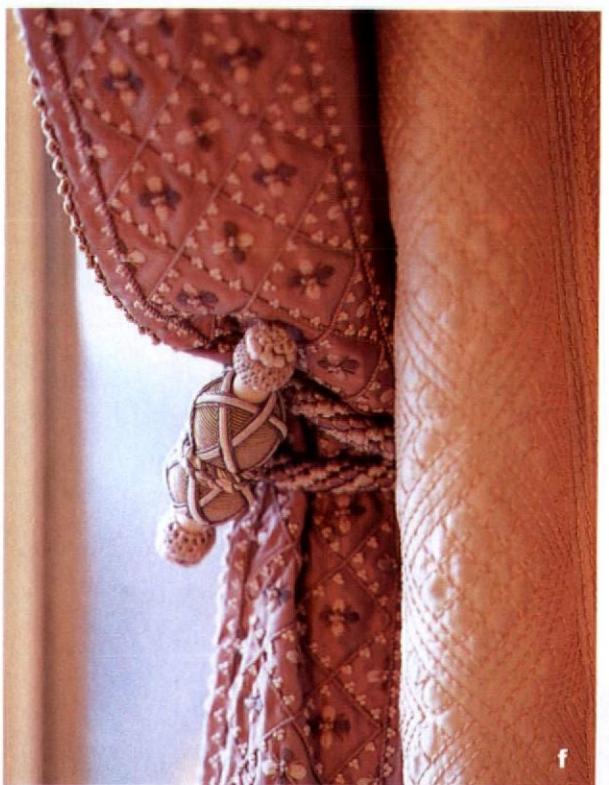
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IF GOD IS IN THE DETAILS, so is Slatkin. A few of these details, top row, from left: (a) A dining room lampshade of 18th-century Chinese hand-painted silk with silk flowers hand-painted in Slatkin's atelier. (b) The guest room curtains were inspired by 18th-century Venetian panels, used as valances, that are appliquéd with striped and damask silks from Pelham Galleries,

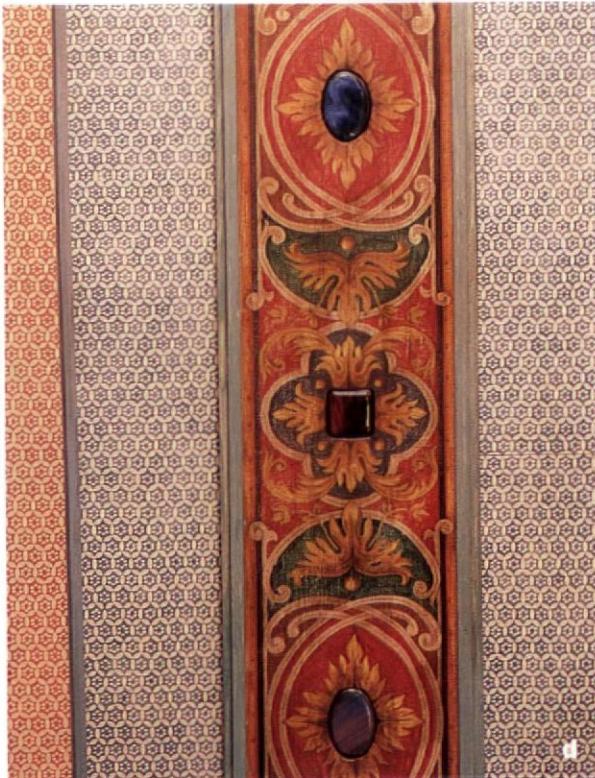
London; the passementerie is based on 18th-century French documents in Slatkin's archives. (c) The vestibule floor, made of 5,730 hand-carved pieces of mahogany, satinwood, ebony, rosewood, and tulipwood, was inspired by the bedroom floor of Empress Maria Fyodorovna's summer palace, Pavlovsk, outside St. Petersburg. (d) The ceiling of the screening

room conceals the projector and screen in motifs based on the 17th-century school of Fontainebleau, with specially cut cabochon-glass pieces. Bottom row, from left: (e) The hand-embroidered pattern on the Russian-style silk shades was inspired by an 18th-century document; the hand-painted panel to the left is mounted under handblown glass and framed with

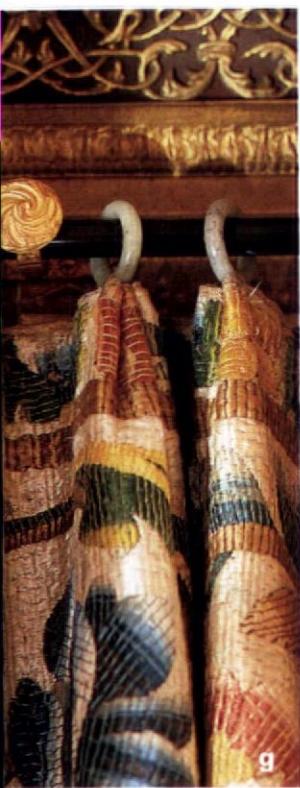
a passion for detail



c



d



g



h

painted and gilded carved wood, based on Raphael's loggia at the Vatican. (f) The under-curtains are based on a design from a gown in a painting by Veronese in the Hermitage; the handmade tieback is based on a model in Marie Antoinette's Meridienne at Versailles. (g) The curtains in the library are early-18th-century Spanish silk embroidered panels; the rings on

the bronze rod are Chinese jade, and the Louis XV-style bronze-doré finial and support were made in Paris from an 18th-century mold. (h) The patterns in the vestibule are a late-20th-century interpretation of 17th-century *schatzкаммер*, a three-dimensional effect created through hand-painting, stenciling, and handmade plaster appliqués.

6 Russian artists spent 7 weeks perfecting the mélange of gray stains, paints, and glazes on the parquetry de Versailles floor and the parquetry de Marly border in the living room. They then applied 10 coats of tinted wax to the floor, which was made in France of 18th-century boards.

7 master embroiderers labored for 6 months stitching the passementerie on the silk-velvet upholstery for the living room's banquette.

4 artists spent 10 weeks painting the grisaille design on ivory silk for the living room's club chairs.

8 carpenters and artisans spent 2 months installing the Empire-style dining room, which was built in France from Slatkin's blueprints and then shipped to New York for installation.

6 Russian artists worked for more than 9 months in Slatkin's atelier to complete the dining room's hand-painted inset panels and ceiling. And 4 artists spent an additional 10 weeks executing the *eau de nil* painting for the room.

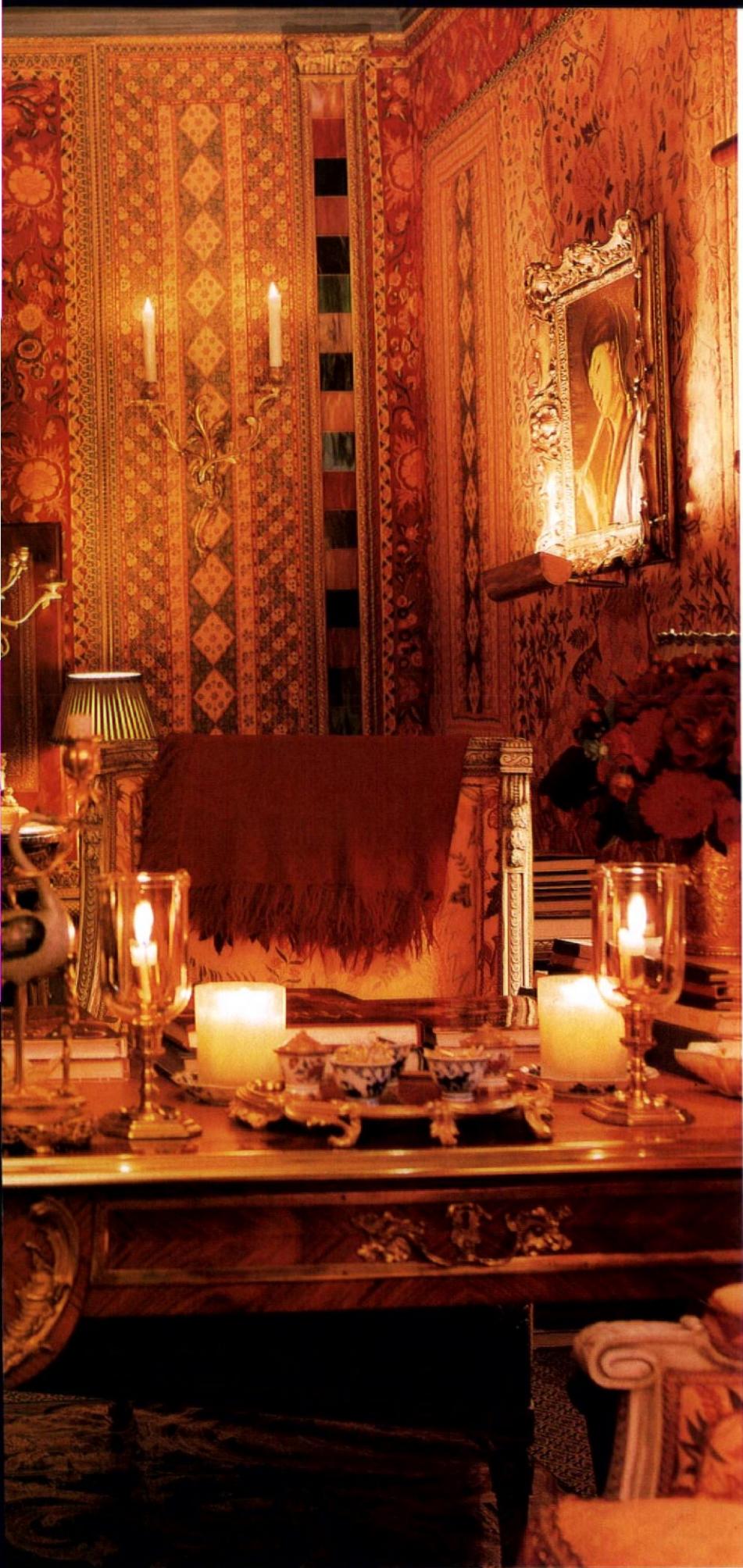
9 workers spent 9 months hand-embroidering the 5 patterns on the 18th-century horsehair upholstery for the rare Jacob canapé in the gallery. The passementerie took 2 workers 7 weeks to complete.

10 embroiderers worked for 9 months stitching 4 patterns on the printed cotton that covers the walls of the master bedroom. The same group spent another 7 weeks on the silk under-curtains with their intricate arabesque border.

6 artists spent 5 months creating the wallpaper panels to match the 18th-century Chinese originals in the guest room. This doesn't include the 2 months required to make the rice paper for the panels by the old method, nor the time spent applying 5 coats of tinted wax.

3 artists worked for 9 weeks to create the plasterwork ceiling, which is designed to simulate a bamboo trellis, in the guest bathroom. Add to that another 6 weeks for the fretwork moldings and 5 weeks for the marmorino plaster walls.





Versailles, both made especially for these rooms. It is precisely his alchemist's touch that clients value so highly in Slatkin: the ability to produce in short order whatever they have conjured in their dreams. "After all," he says, "I've never had the opportunity to wait ten years to find the perfect antique boiserie to fit a room. Clients want things done yesterday."

SLATKIN'S masterstrokes are based on several elements: an encyclopedic knowledge of the history of design and craftsmanship, an obsessive attention to detail, and the ability to keep the entire picture of what he wants always in view. To see how these elements come together, consider that handmade parquetry de Versailles floor in the living room. Instead of being stained in the traditional honey color, Slatkin had it done in ten shades of grisaille. "In the original walnut, this narrow room would look like a bowling alley," he says with characteristic overstatement.

Indeed you could compose an aria on the use of gray in the living room. The hand-embroidered gros point de Naples silk-taffeta curtains were woven in a color the exact shade of the walls, a mysterious mix of cream, smoky blue, and palest gray. The under-curtains, of unlined silk taffeta, are also hand-embroidered, based on a pattern Slatkin saw on a cloak in a Veronese painting but interpreted in 16 shades of gray. Who even knew there were 16 shades of gray? The banquette is covered in yet another shade, which Slatkin calls anthracite. And the banquette's passementerie—handmade gimps, galloons, fringes, and bouffettes—display yet more grays. The effect is arresting. Is it any wonder that this is where Slatkin reclines at dusk, watching the sun set

TECHNOLOGY IS HIDDEN behind the old-world look of the screening room. The desk is Louis XV, by Dubois. The chair is Louis XVI, by Jacob. A Chinese porcelain jardinière from the Ming dynasty rests on the Louis XVI gilt-wood console table, as do two Russian steel-and-bronze-doré candelabra. The walls are covered with a set of 19th-century hand-blocked Indian cotton Palampore panels. The rug is a Louis XV-period Savonnerie.

THE MASTER'S BEDROOM is a sybarite's dream come true. The 19th-century Russian bed is mahogany with brass inlays. The bedding is Bellini, Rome. The walls and curtains are both made from four embroidered cotton patterns designed by Slatkin and orchestrated by Paulette Resnick, president of HSS Inc. The carpet is a silk-and-linen chenille by Mitchell Denburg.





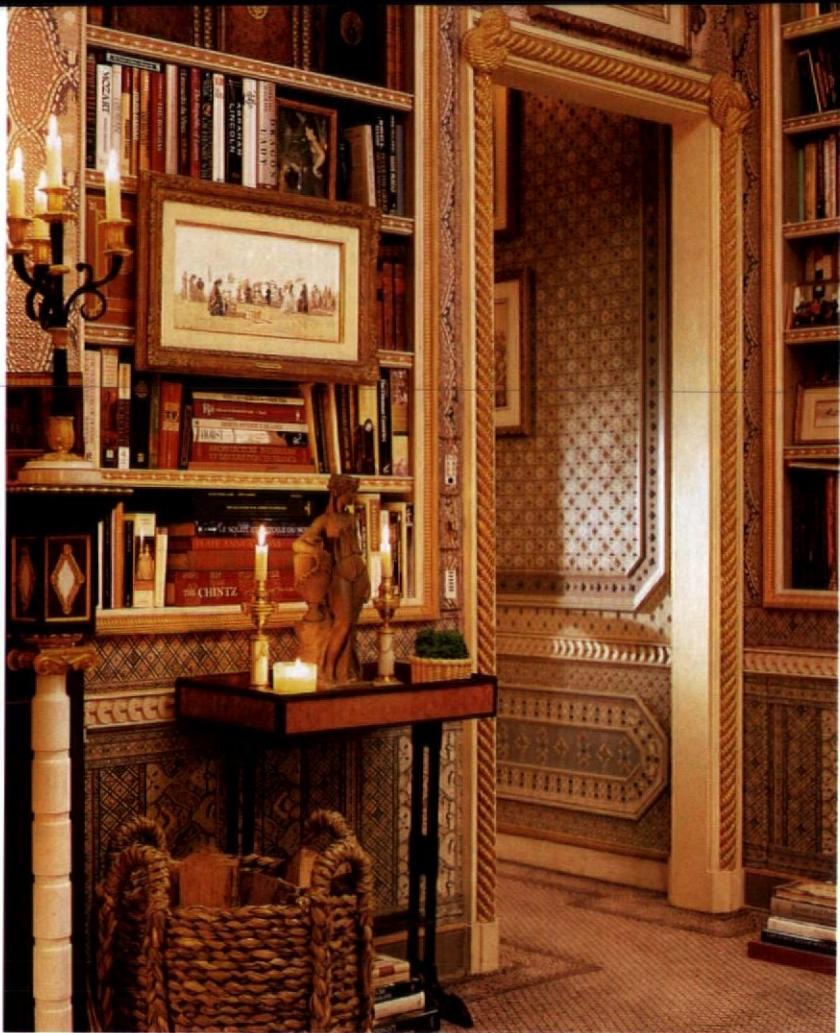
over the park, checking his E-mail on his laptop or reading?

For anyone else, the dazzling display of paintings, furnishings, and objets d'art in the apartment would be distracting. The living room alone contains watercolors by Modigliani and Picasso, a collection of seventeenth-century Limoges enamels, a pair of Jacob fauteuils, and rare white Meissen birds, to name a fraction of its remarkable things. But Slatkin is more about what he does than what he owns. The total

effect is crucial, but as he says, "stuff really isn't that important. It's all just a background to live one's life against and to please the eye. I've never been sentimental or attached to material things, only people."

He might have added that he is also attached to the past. Historical allusions and illusions abound in the apartment. Look for a moment at the dining room, with its parquetry de Versailles floor, this time in the traditional honey-sable color. The remarkable thing here is the

WHEN SLATKIN CAN'T FIND a period piece to fit a room, he has one made, as with the Russian-inspired mahogany fireplace in the bedroom. A pair of 18th-century Russian candelabra sit on the mantel. The French Régence mirror hides the television. The 19th-century Russian desk is mahogany with brass inlays. The chair is upholstered in horsehair with a silk-chiffon appliquéd.



THE BEDROOM'S GILT-WOOD ROPE MOLDINGS, top left, were made in Paris from plaster molds of nautical rope. *Beach at Trouville*, a watercolor by Eugene Boudin, hangs over a Louis XVI-tulipwood *vide poche* table. **THE LOUIS XVI CANAPÉ**, by Jacob, left, is covered in an 18th-century-style hand-quilted velours de soie from Georges Le Manach, Paris.



WHAT SLATKIN CALLS HIS CLOSET, above, resembles an intricately lined marquetry box. The ceiling is hand-painted. The cabinetry hardware, designed by Howard S. Slatkin Inc., uses a collection of 19th-century ivory with Slatkin's monogram on an inset gold plaque. The commode is 18th-century French Régence.

patina—virtually indistinguishable from that of a floor laid 250 years ago.

Standing in the room, you feel you have been transported to the Paris of the early Empire years, and yet in the France of 1805, bookshelves were not illuminated by invisible fiber-optic lighting. Nor could you dine to music piped from a four-speaker surround-sound system hidden in the cornice. Slatkin is not called Howard the

Invincible for nothing. Anyone who thinks eighteenth- or nineteenth-century grandeur can't be married to late-twentieth-century technology has never met the man who created a romantic *turquerie* and used it for his state-of-the-art screening room.

The private rooms are every bit as impressive as the public ones. The master bedroom is a fantasy of subtle, exquisite detail, beginning with the walls, which are



covered in four patterns of printed cotton that Slatkin designed. Inspired by his collection of antique batiks and executed in his favorite colors—café au lait, ivory, graphite, smoke, almond, and shale—he has created a complex concoction of borders and patterns. Almost all of this fabric has been hand-embroidered in tiny French knots and the finest beauvais stitches, in a manner so understated that you almost have to feel the walls to believe there is fabric there. The dressing room resembles a scene from *Alice in*

Wonderland—if Alice had ever stepped into something as elegant as an intricately lined marquetry box. It is a boggling array of real wood, Venetian painted papers, photocopies, ivory, tortoiseshell, and gilding. The clothes are arranged by color and fabric weight and suspended from mahogany hangers with a tiny brass inset of Slatkin's monogram. Finally, there is a frieze with brass letters spelling out a few of the mottoes Slatkin lives by. *Carpe diem* is one of them, and it suits the man perfectly. ☀

THE GUEST ROOM is every bit as sumptuous as the rest of the house. The dressing table, above, is covered in hand-painted silk made in Slatkin's atelier. The chair is 18th-century Chinese export bamboo. The curtains are hand-embroidered striped plissé silk. The under-curtains have embroidered motifs taken from an 18th-century vest in Slatkin's collection of antique textiles.

GUESTS SLEEP WRAPPED in a fantasy of another world. The bed is a French Empire, ca. 1805, lit de voyage. The silk bedding is from Bellini, Rome, with an 18th-century Venetian lace coverlet. The bedside table is a Louis XVI *vide poche*. The Louis XVI fauteuil is in embroidered fabric of the same period. The end table is by Howard S. Slatkin Inc. Sources, see back of book.



in praise

Architect Paul Mayen's pyramids, pavilions, and grottoes

MAYEN COMBINES lavish follies with horticultural splendor. Here the walk between two stone pyramids bursts into bloom in late May with 24 varieties of flowering thyme. The tops of the stone walls were filled with dirt and made into 300-yard-long planters.

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY RICHARD FELBER

of follies

create a witty and beautiful revision of garden history





AT THE END of the Spanish walk, *Scilla hispanica*, Spanish lavender, *Iberis*, and iris flank an elevated garden area enclosed in a clipped white-pine hedge. Mayén created this space for poetry recitations.



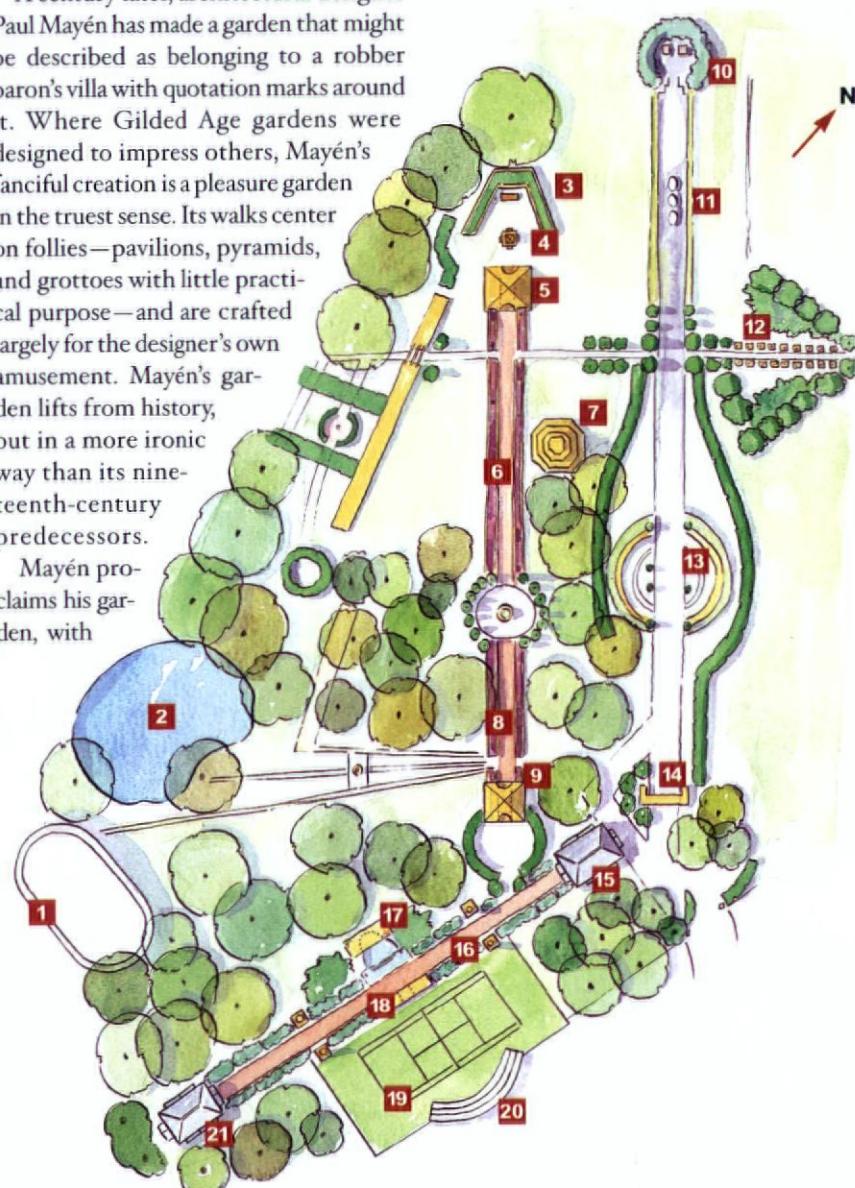
IT WAS ALONG the Hudson River during the Gilded Age that the robber barons erected extravagant summer villas and castles in a panoply of anachronistic styles—Gothic, Moorish, and Italian Renaissance. As with their houses, the Rockefellers and Vanderbilts plundered elements from the Old World to lend their gardens a patina of age and authenticity.

A century later, architectural designer Paul Mayén has made a garden that might be described as belonging to a robber baron's villa with quotation marks around it. Where Gilded Age gardens were designed to impress others, Mayén's fanciful creation is a pleasure garden in the truest sense. Its walks center on follies—pavilions, pyramids, and grottoes with little practical purpose—and are crafted largely for the designer's own amusement. Mayén's garden lifts from history, but in a more ironic way than its nineteenth-century predecessors.

Mayén proclaims his garden, with

its obelisks and miniature amphitheater for poetry recitations, "a monument to my pretentiousness." A formal and gracious man with a naughty streak, he disclaims his idiosyncratic artistry by insisting that "good taste and bad have no meaning for me."

Mayén grew up in Andalusia and immigrated to the United States in 1930 to study architecture. For years he taught architecture and industrial design at



site plan

1 House

2 Pond

3 Poetry recitation area

4 Obelisk

5 Pyramid II

6 Spanish walk

7 Planter tower

8 Pyramid walk

9 Pyramid I

10 Blue-spruce room

11 Three-rocks sculpture

12 Sculpture walk

13 White garden

14 Negative-pyramid gate

15 Pavilion I

16 Folly walk

17 Water grotto and waterfall

18 Grotto to tennis court

19 Tennis court

20 Structure for viewing tennis

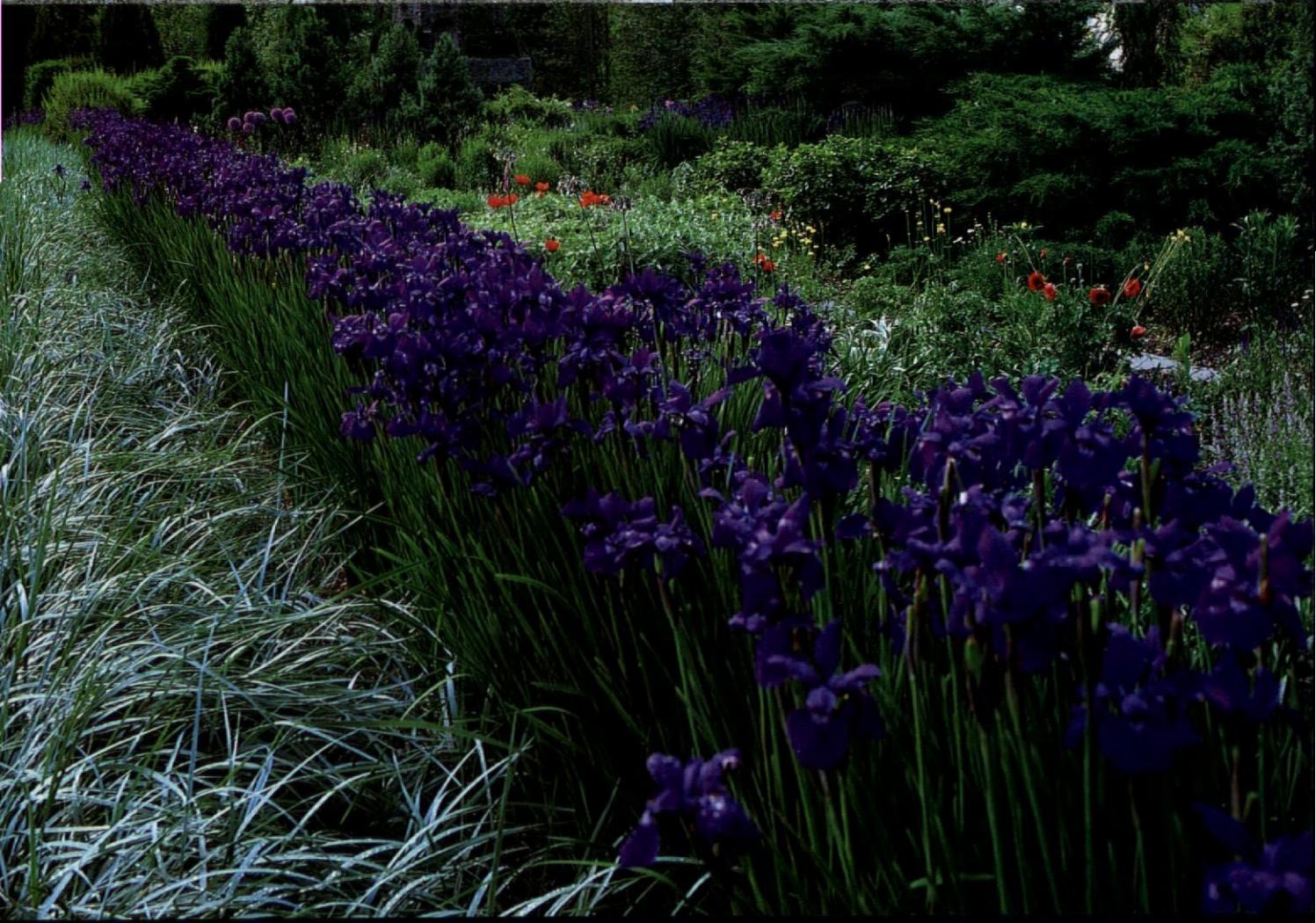
21 Pavilion II





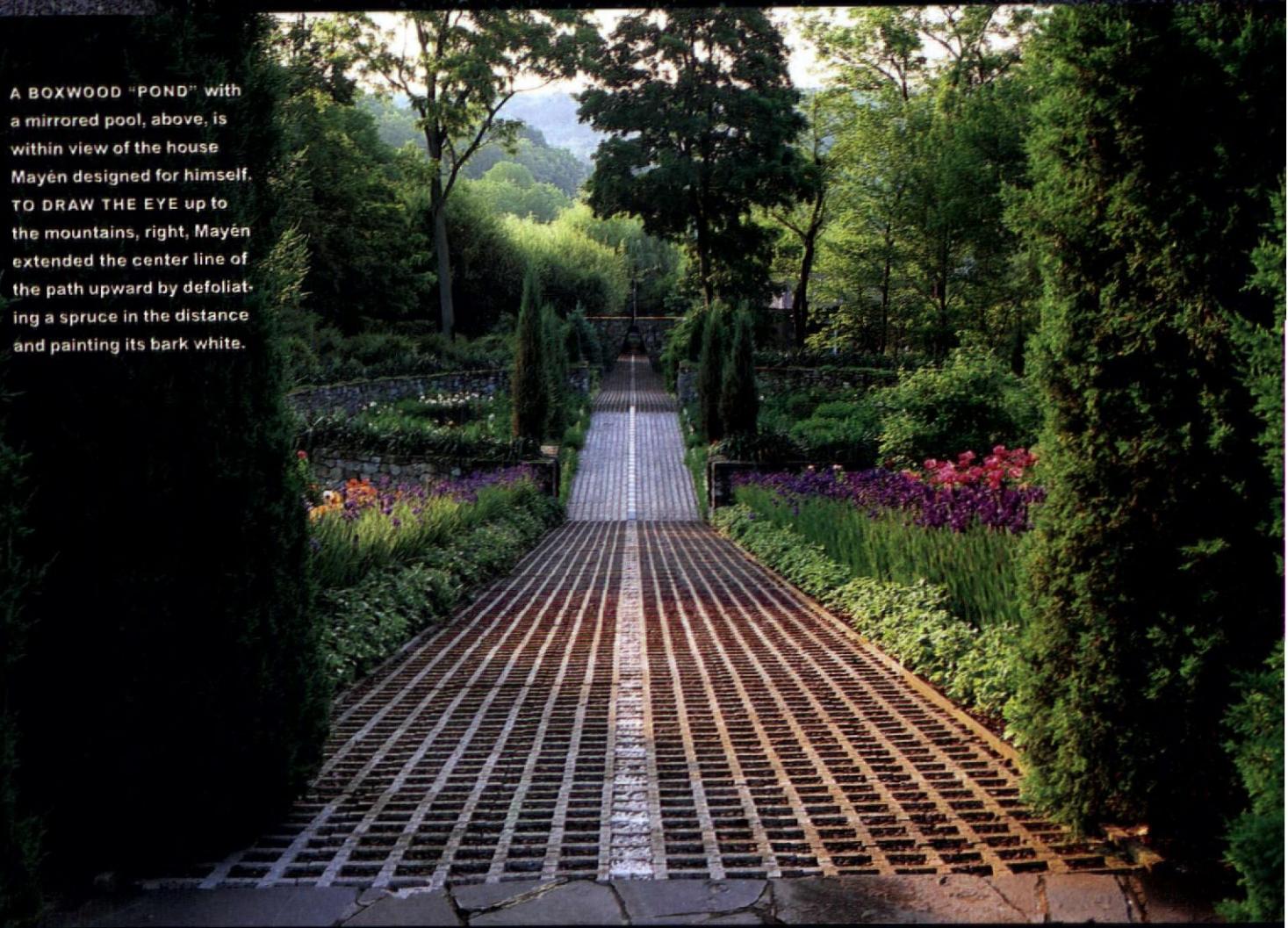
AN OPENING in what Mayén calls a negative pyramid reveals another walk, with an unusual patterned path. These concrete pavers, ordinarily used for parking-lot construction, were originally set down as the route for the backhoes when the garden was being built. Mayén liked their look, so he kept them and filled them with gravel.

THE STRIPED ROCKS lead the eye along a path planted in hues of blue with *Festuca 'Elijah's Blue'* grass, Siberian iris, and blue spruce. THIS LINEAR DESIGN is offset by wilder herbaceous plantings beyond it, below.



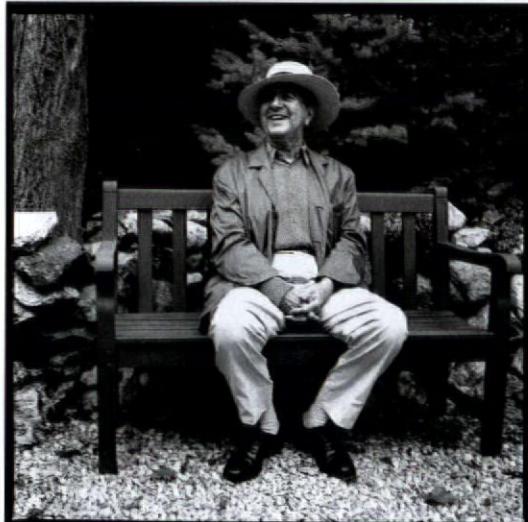


A BOXWOOD "POND" with a mirrored pool, above, is within view of the house Mayén designed for himself. TO DRAW THE EYE up to the mountains, right, Mayén extended the center line of the path upward by defoliating a spruce in the distance and painting its bark white.





THE GROTTO and waterfall, this page, are situated along a walk densely planted with conifers and other evergreens and punctuated at either end by pavilions, such as the one at left. The spring-blooming *Scilla hispanica* at the path's edge is followed in the summer by lavender. MAYÉN, below left, takes a moment to enjoy his creation.

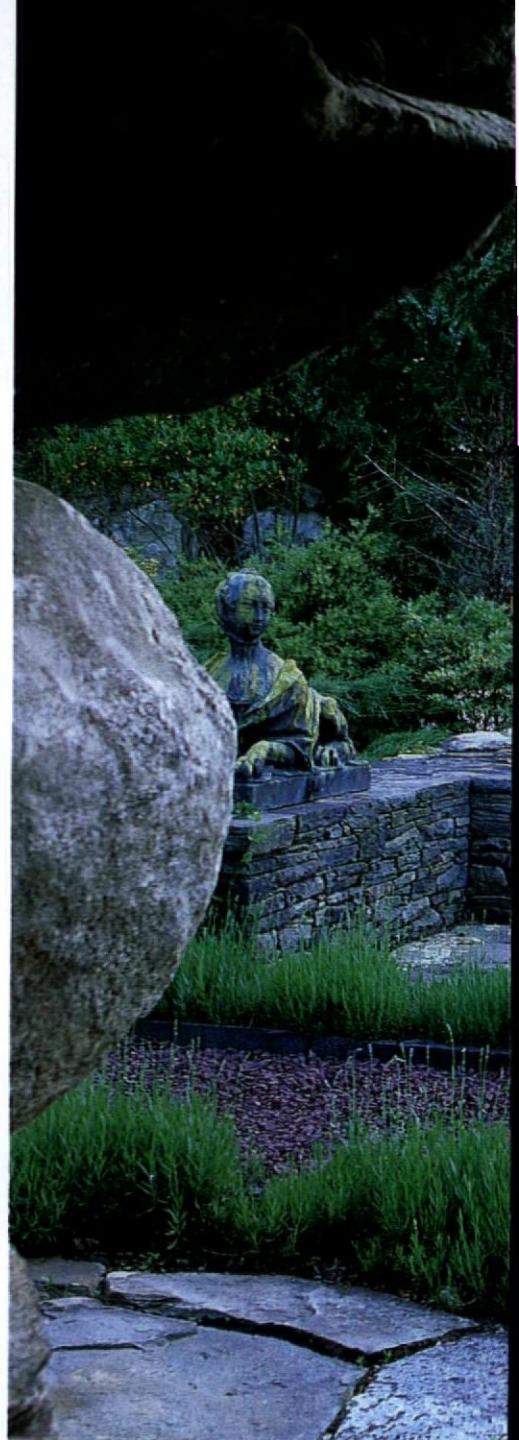


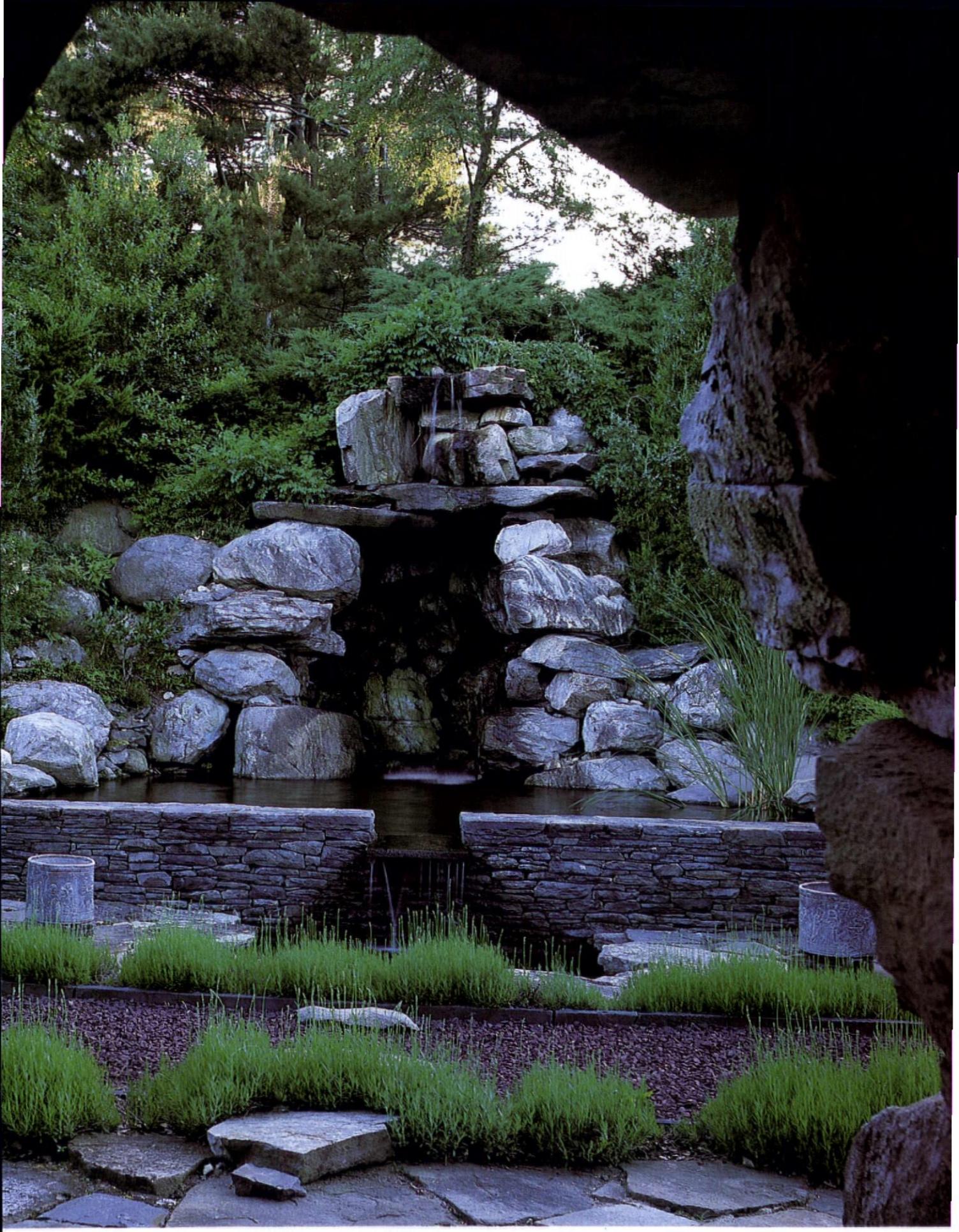
Cooper Union. Some of his lighting designs caught the attention of Edgar J. Kauffmann, Jr., whose parents built Falling Water, Frank Lloyd Wright's masterpiece. When Edgar, Jr., decided to preserve the house, he commissioned Mayén to build a visitor's center. When it came time for Mayén to build his own house, Falling Water exerted a powerful influence on him, and on the way he connected his house to its landscape.

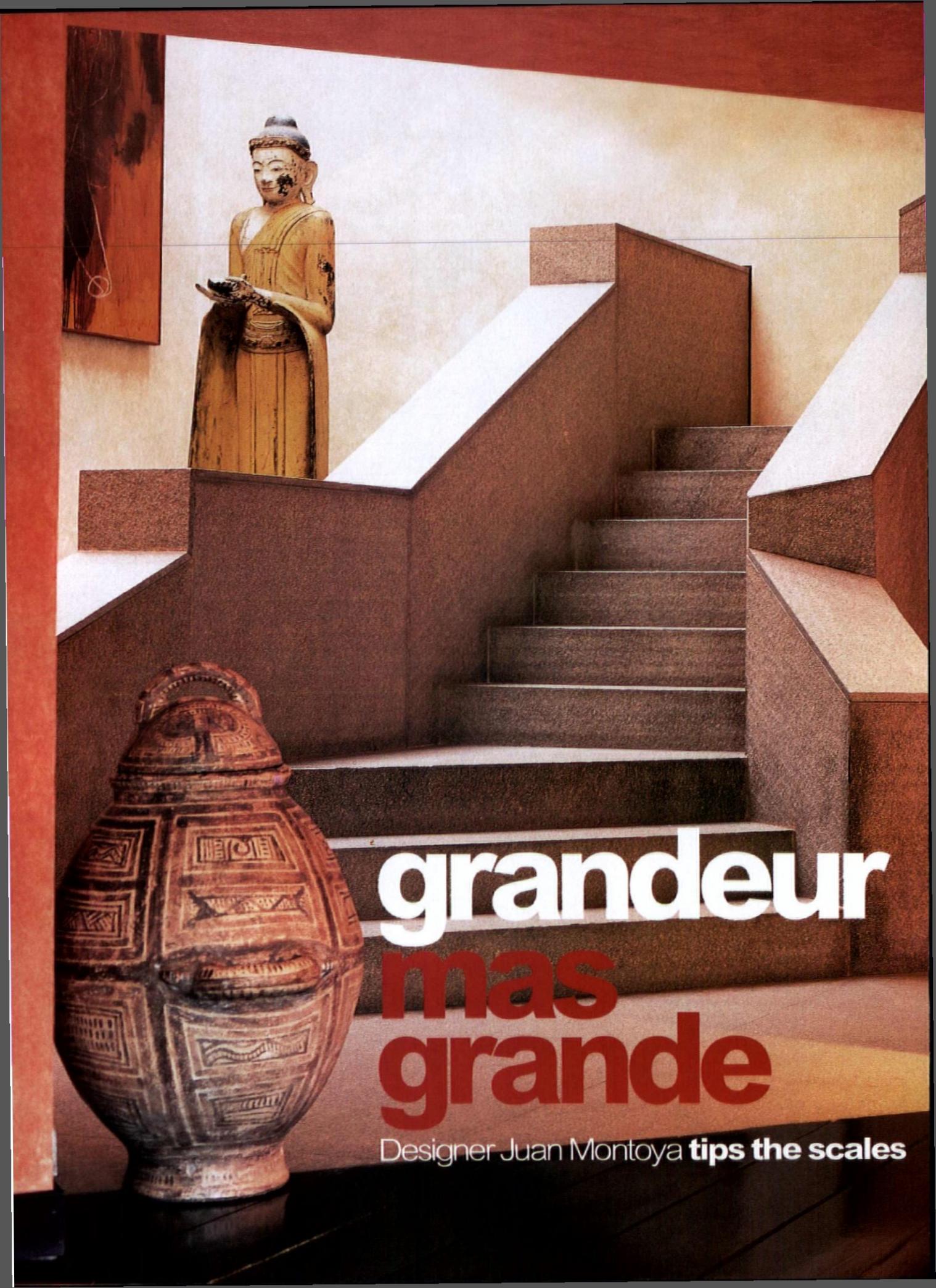
The circular house is nestled in a cavity in the landscape and is oriented to face

the herons and kingfishers that frequent the pond. But where Wright's house becomes part of the landscape, Mayén's disappears into it. The garden began close to the house and then radiated out over time along various paths. "When I made a path, then I'd start thinking in more traditional terms, like borders," Mayén explains. For him, paths are the life force of a garden. They are what carry you along.

Mayén's taste for artifice and extravagance is matched by his love of nature. After he started his garden nearly 18 years ago, his weekends began to stretch to four days. Even now, as business obligations, friends, and illness call him to the city, his heart is in his garden. In the early spring, when the pond is still frozen, the ducks arrive and Mayén hacks away at a section of the ice so they can swim. And every summer, he looks forward to the ironies supplied by nature—the tender shoots that mysteriously made it through the winter, the accidental plantings made by a bird that ate a seed in one place and disgorged it somewhere else. "I love it here," he says. "I should be here all the time." ☀

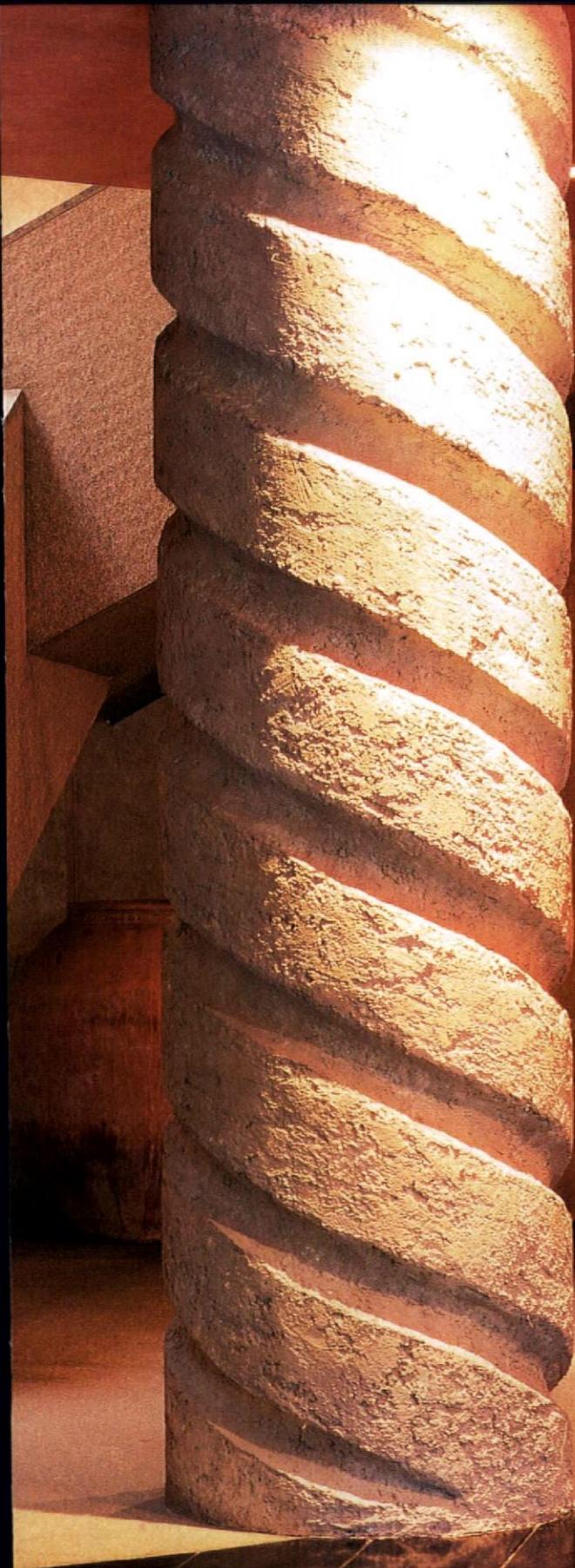






grandeur mas grande

Designer Juan Montoya **tips the scales**



AN IMPRESSIVE GRANITE STAIRWAY fans out into the living room. Montoya fattened existing structural columns and had a corkscrew pattern cut into the stone to impart a feeling of motion. The urn is Venezuelan; the wooden Buddha is Thai. The antique tapestry-covered Queen Anne wing chair and the 18th-century portrait were bought at Christie's.

in a Caracas apartment with **oversized art** and architecture

BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO
STYLED BY MIGUEL FLORES-VIANNIA

"I absolutely hate little, **teeny things**. I made



t

HE STRUCTURE—a maisonette in a cement block of apartments in the center of Caracas, Venezuela—had “absolutely no redeeming features whatsoever” from a design standpoint, says Juan Montoya. And thankfully, the Colombia-born, New York-based designer adds, his clients realized it.

Diego Arria, a financier and former Venezuelan ambassador to the United Nations, and his wife, Maria Eugenia, were ready to make significant changes before moving into the condominium complex. For Montoya, the grander and more sweeping the changes, the better. “I absolutely hate little, teeny things,” he says. “I made everything bigger and bolder.”

Bold indeed. A burly geometric staircase fans out as it descends from the second-floor entrance to the sunken, ground-floor living area. Swirling stone columns look as if they were plucked right out of a pre-Columbian palace. Tropical flowers, in an arrangement placed atop a Baroque Italian table, seem to burst out of their alabaster vase.

Every detail—from large-scale sculptures by Manolo Valdes and Francisco Narváez to gutsy, richly textured materials such as seventeenth-century wood furniture, stucco walls, and granite floors—helps to give the place the outsized ambience of an opera stage set. Which is just what Montoya wanted. “When I was eight years old, I was taken to a house where everything was very big. When I asked the owner why that was so, he told me it was because he believed in elephants,” Montoya

“everything bigger and bolder”—Juan Montoya

WIDE PLANKS OF EBONIZED WOOD, laid on a diagonal, this page, and beveled door frames add to the living room's hefty scale. The coffee table was designed by Montoya.

The Chippendale-style armchairs are covered in a silk damask; the sofa is upholstered in a Clarence House cotton-and-silk blend. The canvas at right is *Figure and Horse*, by Alirio Palacios; a Peruvian Madonna hangs by the piano. A FLOWER-FILLED alabaster vase, opposite page, sits atop a Baroque Italian table in the foyer.



Wherever Montoya is working, he always chooses



BUILT-IN BOOKCASES designed by Montoya, this page, anchor the library. The 18th-century Chesterfield sofa has its original leather upholstery. The pedestals of the granite-top tables were fashioned from Baroque columns from Colombia. The claw-foot chair is covered in cotton leopard

fabric from Brunschwig & Fils. **CARVED DOORS**, opposite page, from a 17th-century Colombian chapel help give the blue dining room a romantic feel. The Regency chairs are from the Osuna-Lennon Gallery, Miami; the 19th-century Baccarat chandelier is an Arria family heirloom.

furnishings that mix **the local and the global**



a passion for **drama**

13 tons of granite were used to craft the 22 steps in the wide, angular staircase that leads guests ceremoniously down to the open living room and library.

10 -inch-wide floor-boards of ebonized wood, laid diagonally, emphasize a sense of largeness and distract the eye from the low ceilings.

4,000 pounds of rough-hewn slate were needed to build the 30-foot-long, 10-foot-high wall of the garden terrace that adjoins the dining room.

36 inches is the diameter to which two structural columns were widened. This permitted Montoya to cut a swirl into the columns, giving them a feeling of movement.

"Rather than a place in the middle of a city, I wanted



IN THE DRESSING AREA, this page, the closet doors are framed in maple backed by cane panels, which allow for air circulation. A Gothic chair covered in antique Italian fabric sits in front of *Matisse as an Excuse*, by Manolo Valdes. COTTON AND LINEN crewelwork from Clarence House covers the gilded Venetian headboards, opposite page, in the master bedroom. The bed linens are from Frette. Sources, see back of book.

it to feel **like a hacienda**" — Juan Montoya



recalls with a laugh. "He meant that elephants are big, so furniture can be big, too," Montoya says. "To my mind, you need only a few big, important pieces to represent the essence of a design."

But as any great scene-setter will tell you, a few backstage tricks are always necessary to create the proper atmosphere. Because the ceilings are not particularly high, Montoya decided to exaggerate the existing structural columns. "I made them bigger and then had the stone cut like a screw, so there is a feeling of movement to them," he explains. He gave the scale more muscularity by laying a floor of wide, ebonized planks on a diagonal and creating thick bevels in the walls around

doorways. And the use of strong colors brings a larger-than-life quality to the rooms. "The space was dark, so I had the walls in the living room and library painted a bright terracotta color," says Montoya.

Conversely, because the dining room has a large glass door and windows opening onto a garden patio, Montoya chose to give the room a more intimate feel. He selected furnishings made of dark wood and painted the walls a deep blue.

Montoya's boldness served him well when the time came to choose ways to display the Arrias' collection of dramatic, oversized artworks to its best advantage. A visitor (*Cont. on page 331*)



suddenly susie

There's a new Hilfiger in town, and she's created a custom world of classic designs just for children

WRITTEN BY TOM CONNOR PHOTOGRAPHED BY FERNANDO BENGOCHEA

PRODUCED BY CYNTHIA FRANK



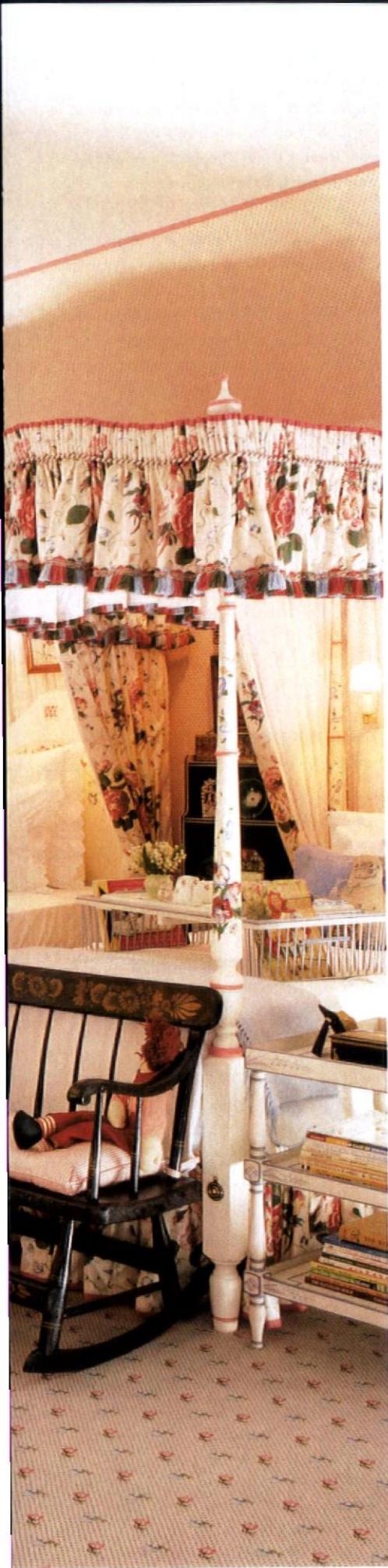
ONE AFTERNOON two years ago, Susie Hilfiger stepped into the Children's Shop in Greenwich, Connecticut, with more on her mind than boy's khakis or girl's bows. "I told the owner that I was going to open up a children's store in Greenwich,"

she says. "As it turns out, it was time for her to exit the business and for me to enter. It seemed like a great idea to purchase an ongoing business." Since she had four children, she already had a lot of experience buying children's clothes and decorating their rooms. Besides, her husband is Tommy Hilfiger. Fashion

IN A ROOM DESIGNED FOR A CLIENT, opposite page, Susie Hilfiger sits on a chair cushion covered in Cowtan & Tout's Clara fabric. The room's furniture is from Best & Co. The sconces and plates, this page, are also available through Best & Co. The wallpaper is Clover Leaf, from Cowtan & Tout.

**“I wanted to create a world for children,
a hometown department store with
everything for children”—Susie Hilfiger**





LAURIE LAMBERT



filters through their home like central air.

Yet it is Susie Hilfiger's personal style and her vision of timeless, classic children's environments that have fast made her store a must for parents. She quickly reconceived the Children's Shop as "a kind of hometown department store with everything from clothes to furnishings, so that parents needn't shop at five different locations." She also hired Ellen Keogh, a friend with corporate experience, as president. Then she began pursuing a trademark for the defunct Best & Co. store and began redesigning the Children's Shop.

She chose traditional wallpaper and carpeting and collected antique English cabinets to display infant and toddler wear, hairbrushes, and outfitting for layettes. Along the walls are antique lace christening gowns; Susie's own Best & Co. label; and a rack of Tommy Hilfiger shirts, khakis, and blue blazers for boys. The store also sells buttons, bows, ties, and re-bound first editions of children's classics, like *The Secret Garden*, by Frances Hodgson Burnett, from 1911 (\$1,800).

Hilfiger and Keogh have opened a second store, on Nantucket, and, on the second floor of the building in Greenwich, a custom furniture, interior design, and



A CHILD'S ROOM DESIGNED by Hilfiger brings back tradition. The canopies, curtains, and chairs, opposite page, are covered in Roses and Pansies from Cowtan & Tout. The beds are from Dragons. The rocking benches are available through Best & Co. THE COVERED CLOSET doors, top, were custom-made by Best & Co. THE CANOPY, above, is trimmed with Louisa fringe from Cowtan & Tout.



THE ANTIQUE CANOPY CRIB and Beatrix Potter bedding is from Dragons, a British shop for children's furnishings. Best & Co. is the exclusive showroom in the U.S. for Dragons.

personal-shopping service. In April both stores began offering couture maternity clothes and a layette registry.

The second floor of the Greenwich store is also packed with early-nineteenth-century floral prints and needlepoint samplers, antique high chairs, and hand-painted furniture from Dragons of Walton Street in London. Parents can bring their children to pick out the pieces and designs themselves. "Children love being involved in the process," Susie says. This fall the Children's Shops will be renamed Best & Co. "This is a magical time," Susie notes with a glowing smile, "but it all depends on how fast we grow. We will never be the type of store that says, 'Sorry, we can't do that.' We will do anything, anything, for our customers."

TOM CONNOR is a writer who lives in Southport, Connecticut.

susie's 101 things for the new baby

Clothing Needs

- 14** undershirts
- 8** gowns
- 6** stretchies
- 3** hats
- 4** booties
- 1** baby mitts
- 2** sweater sets
- 6** bibs
- 6** receiving blankets
- 1** bunting
- 1** snowsuit

Bath Needs

- 4** hooded towels
- 1** washcloth
- 1** baby bathtub
- 1** bathing apron
- 2** baby bath sponges

Bedding Needs

- 4** fitted crib sheets
- 2** fitted bassinet sheets
- 4** fitted carriage sheets
- 4** quilted mattress pads

4 flannelette-coated waterproof sheets

- 2** waterproof sheets for bassinet
- 2** waterproof sheets for carriage

1 crib dust ruffle

- 2** crib bumpers
- 2** crib blankets

6 changing table covers

Nursery Needs

- 12** 4 oz. glass bottles with nipples & caps
- 3** bottle warmers
- 5** packs of 22 disposable diapers

- 1** disposal system for diapers
- 1** diaper bag
- 2** wastebaskets (1 near changing table, 1 for the bathroom)
- 1** hamper
- 1** baby monitor for nursery
- 1** notepad & pencils

1 night-light

- 1** cassette player & assorted lullabies for nursery

1 photo album

1 keepsake box

Nursery

Furnishings

1 crib

1 changing table

1 adult glider chair & ottoman

- 1** side table next to glider chair

1 blanket rack

1 telephone table

1 table lamp

1 bassinet

- 1** hope chest for keepsake clothing

- 1** ream acid-free paper to protect clothing

1 silver-plated bowl for fresh water

1 notepad & pencils

Baby Toiletries

- 4** bottles Johnson & Johnson baby lotion
- 4** bottles Johnson & Johnson baby oil

Nursery

- 4** bottles Johnson & Johnson baby bath
- 3** boxes cotton balls

Furnishings

- 1** jar Vaseline
- 4** jars Desitin & **4** tubes for diaper bag

- 4** jars Balmex & **4** tubes for diaper bag
- 4** Phisoderm

Traveling Needs

- 1** Silver Cross traditional twin pram
- 2** Silver Cross diaper bags

Medicine Cabinet

- (pending pediatrician's approval)
- 1** liquid infant Tylenol
- 1** Ipecac syrup

- 1** Caldesene powder
- 1** infant car seat & padding

Diaper-Bag Needs

- 4** cotton burping cloths
- 1** tube Desitin

- 1** tube Balmex
- 4** diapers

1 foil packet

- diaper wipes
- 6** packages alcohol pads

1 comb & brush set

- 1** undershirt
- 1** stretchie

- 1** receiving blanket
- 2** large Ziploc bags

- (1 for soiled clothing, 1 for dirty diapers)

- 1** pacifier
- 1** 4 oz. bottle of water

- 1** liquid infant Tylenol
- 1** Ipecac syrup

- 1** Caldesene powder
- 1** bottle Pedialite

- 7** bottles antibacterial soap for family & visitors

- 1** box paper surgical face masks (to protect against cold & flu germs)

in store

THE OLD-FASHIONED style and quality carried by Best & Co. are evident in the white leather baby shoes, the Petite Fawn pink baby shoes with ankle straps, and in the cotton Best & Co. baby sweater.



A KEEN ATTENTION TO SERVICE and an orderly atmosphere characterize the store, above. **THE ROCKING HORSE**, top, is handmade in Kent, England, and can be ordered with a child's name. The crib can be ordered through Dragons. **THE WALLPAPER**, left, is Colefax & Fowler's Cordelia. The chair is upholstered in Rose Cumming's Royal Swag in ice blue. The custom-painted table and chair set is from Dragons. Sources, see back of book.

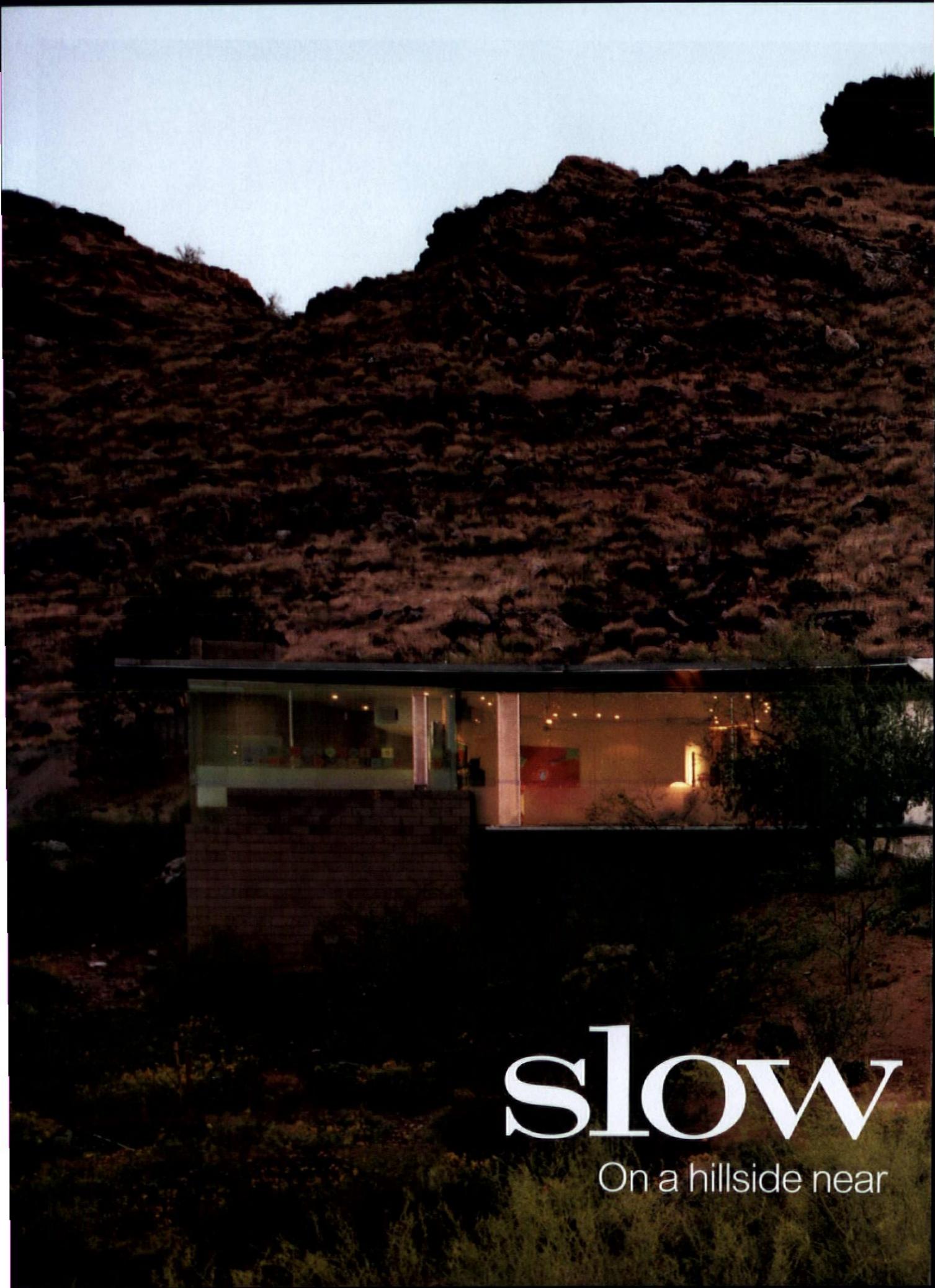




empire envy

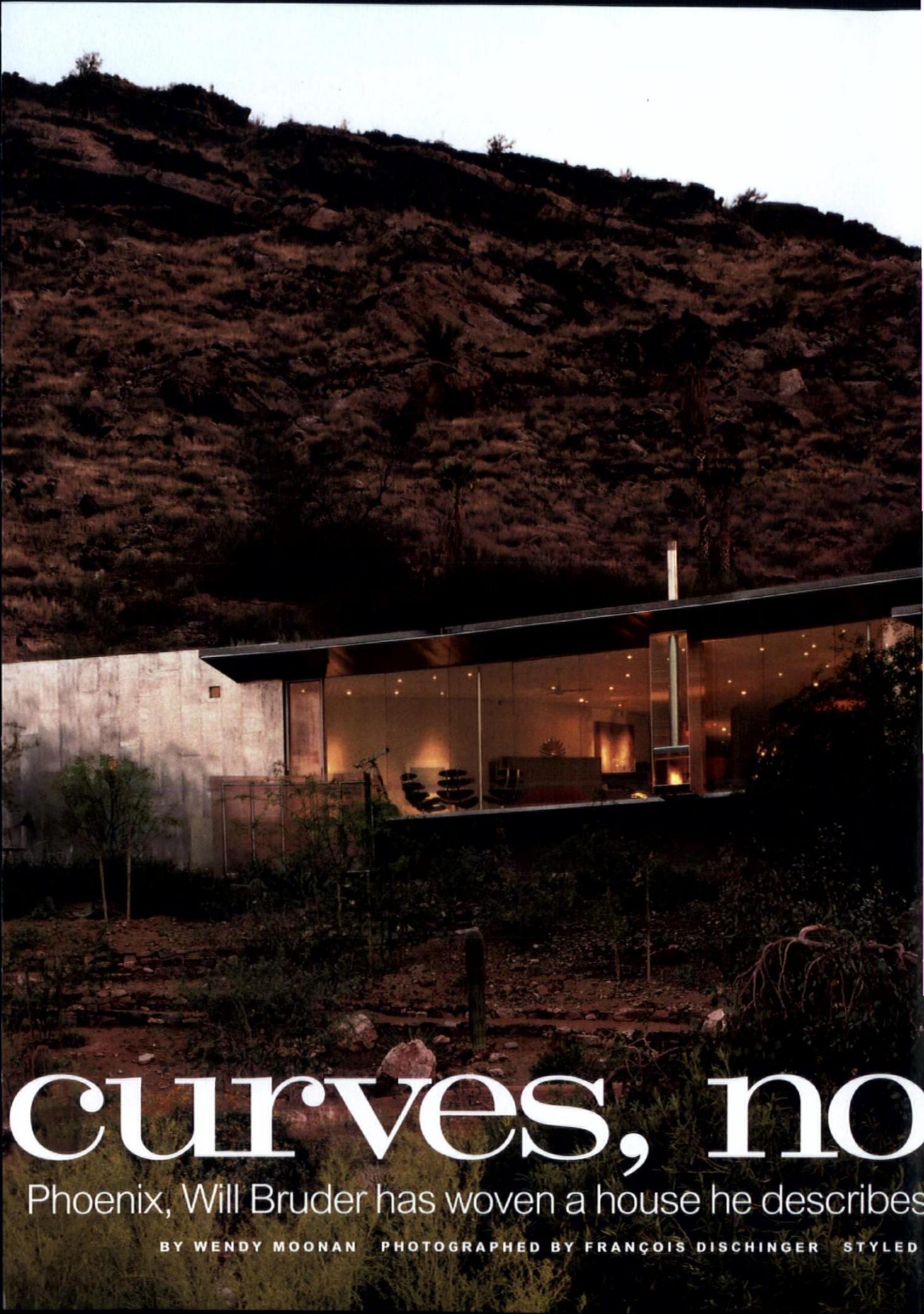
Brother Steve MAY BE RUNNING FOR PRESIDENT, but Christopher Forbes (known as Kip) has his sights set on the Second Empire. "When I was fifteen I switched from collecting comic books to Napoleon III," he says. Forbes's trove includes Alexandre Marie Colin's portrait of the emperor and "There's no competition, so you can collect in quantity." ♡

PHOTOGRAPHED BY ERIC BOMAN PRODUCED BY CYNTHIA FRANK



slow

On a hillside near

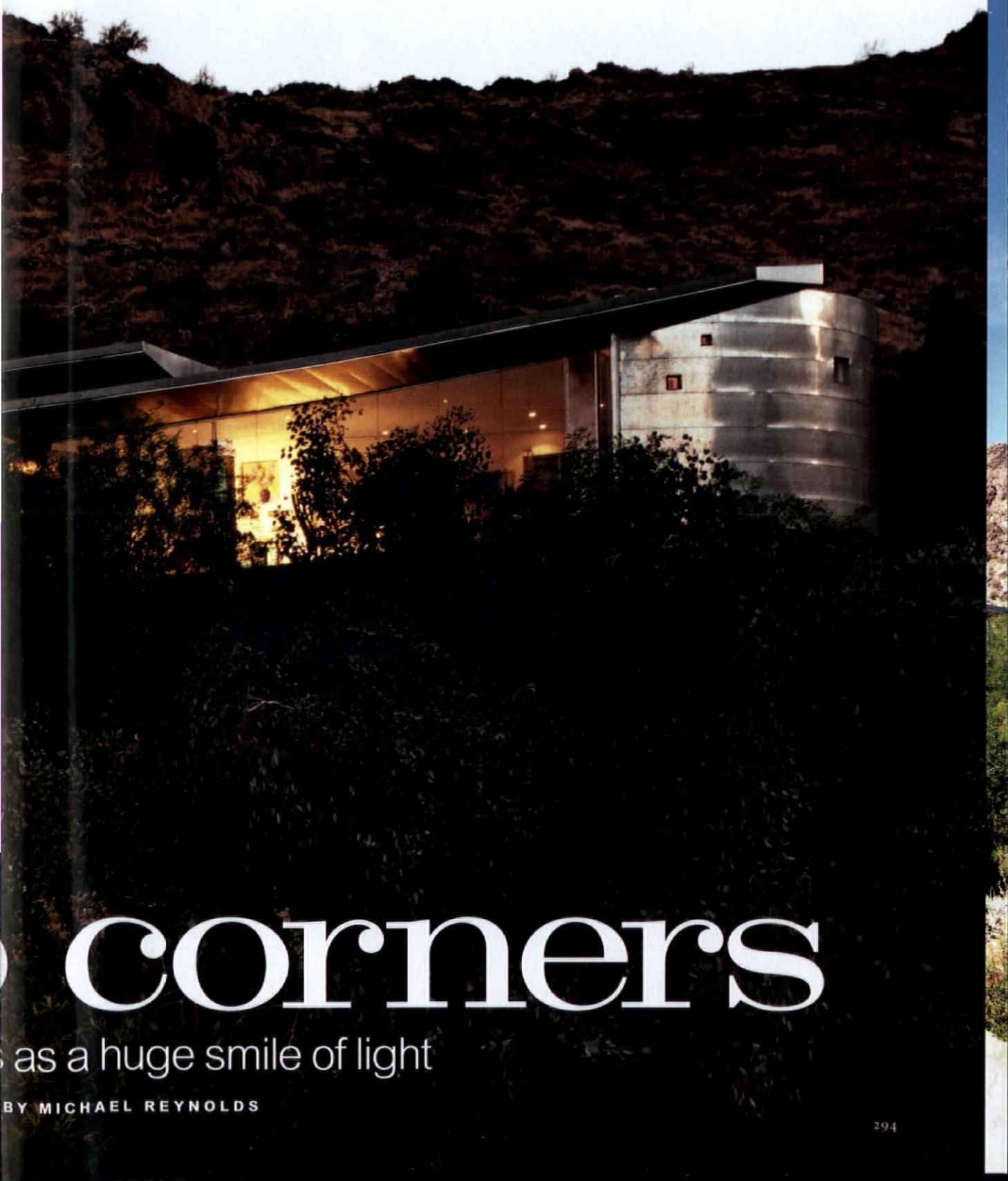


curves, no

Phoenix, Will Bruder has woven a house he describes

BY WENDY MOONAN PHOTOGRAPHED BY FRANÇOIS DISCHINGER STYLED

AT DUSK, WILL BRUDER'S HOUSE carves a band of light across the Paradise Valley hills. Made up of five circles, its every detail has been customized for the owners. The rooms are organized with the master bath at the far left, preceding page, followed by the master bedroom, the steel-clad art gallery, the living room, and the silo with separate libraries for husband and wife.



corners

as a huge smile of light

BY MICHAEL REYNOLDS

THE EASTERN END OF THE HOUSE
is a dramatic confluence of materials:
sandblasted concrete-block masonry,
galvanized-steel panels, and tempered
glass. Christy Teneyck, who did the
landscape design, planted the hill with
native desert species: cactus, creosote,
chuparosa, and paloverde.



THE ENTRANCE IS POSITIONED at the intersection of two semicircles. Light streams in from the overscale glass doors and an oculus in the roof, this page, which also spotlights the Elica red chair by Marzio Cecchi. The dining room, opposite page, with its woven stainless-steel-mesh curtain and giant circular skylight, separates the entry from the living room. The Warren Platner chairs echo the room's shape and materials.



m

Y HOUSES are all the same; they take you out of reality," says Will Bruder, a Phoenix architect who is considered one of his profession's most original young talents. When he goes on to observe that his buildings "are about something larger than fashion or style," he can refer to a retrospective of his work

at the Scottsdale Museum of Contemporary Art earlier this year to prove his point. Bruder has designed some 100 houses in the United States, each of them highly distinctive.

A former sculptor, Bruder has just completed a spectacular galvanized steel, concrete-block, and glass house for two

collectors of modernist furniture in Phoenix. A native of Milwaukee, Bruder has been drawn to the possibilities for architecture in the wide-open desert ever since he and his wife, Simon, moved to Arizona. "A house becomes a geologic element in this landscape," he explains. His new 5,100-square-foot house is built on



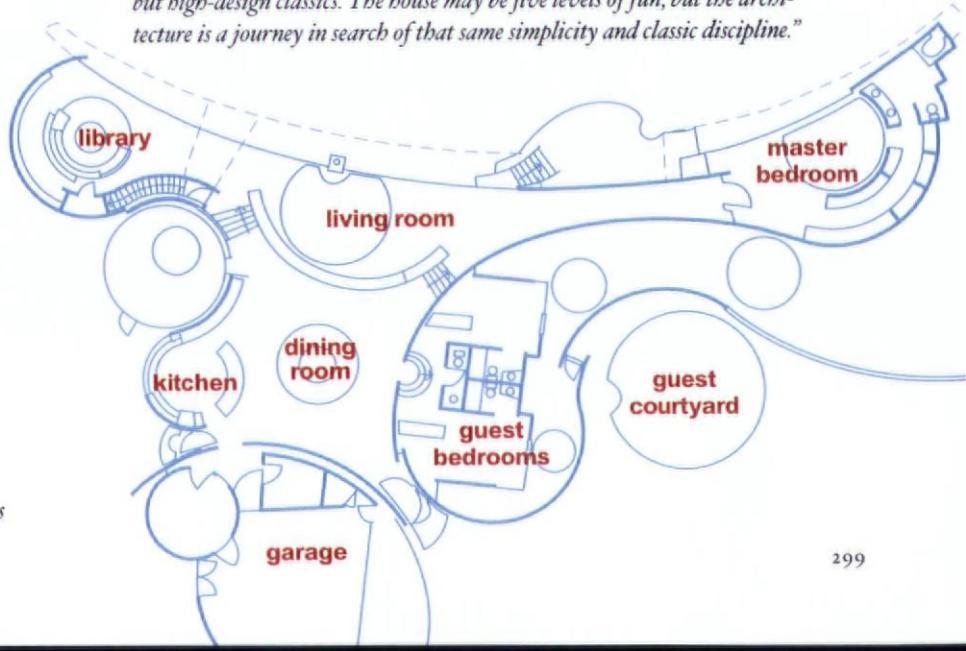
ILLUSTRATION BY JOYCE PENDOLA

310-foot curved facade of tempered glass, hammered masonry block, and galvanized steel
5 circular rooms
150 yards of translucent stainless-steel draperies custom-made in India
4 sets of individually molded fiberglass stairs lit with neon to become colorful night-lights
51 different square windows to frame 51 views



a passion for circles

My architecture is about taking advantage of the opportunities that present themselves," Will Bruder says. "Here my intention was to use circular geometry at an extreme level to complement the clients' passion for furniture of the modern period. They collect exquisite sculptural forms and wrap their lives around them. These pieces aren't fashion statements but high-design classics. The house may be five levels of fun, but the architecture is a journey in search of that same simplicity and classic discipline."



“This house is about going to
the light, the cool north light,
to complement the desert heat”

—Will Bruder





THE SCULPTURAL FORM OF THE HOUSE was inspired by the collection of modern furniture. In the living room, Studio 65's red Marilyn Monroe couch and Pierre Paulin's Ribbon armchairs are arranged to take advantage of the splendid views. The Deep Rocker chaise in the foreground is a contemporary work by Robert A. Bliss. Bruder molded the steps out of resin so they can be lit from below. The cabinets, designed by Bruder and built by Kenyon Studios, Tolleson, AZ, are faced with cherrywood veneer.



IN THE LIBRARY, above left, the spirit of the Rock 'n Roll chair (1987) by Gregg Fleishman suits the collection of comic books and volumes of humor. It is constructed of birch plywood without nails or screws. **THE CHERRYWOOD** cabinetry in the study, left, was designed by Bruder and built by Kenyon with hardware from Sugatsune. The red Ant chair, ca. 1951, was designed by Arne Jacobsen.



THE LIBRARY SURROUNDS the circular study, with its round stainless-steel table designed by Bruder. The one-of-a-kind lacewood rocking chair is by Warren Fenzi, Prescott, AZ. The chartreuse Womb chair is an Eero Saarinen design for Knoll, ca. 1948. The Lightolier floor lamp, ca. 1953, stands next to one of the two Birger Sandzén oil paintings in the room. The spherical ceramic sculpture on the floor is titled *Winter Echoes* (1981), by Anita Lehman.

five levels on the north side of a mountain in Paradise Valley. Viewed from a distance, the house is an arc of light extruded from a hillside of paloverde and ironwood trees. In the morning, its 310-foot-wide swath of curved glass reflects the mountains, sky, and clouds. "It's a

huge smile of light," Bruder says. "Like a UFO, it floats in space."

As you drive out of the valley and up the mountain toward the house, it disappears from sight. You approach it via a road that runs above it. From here the house looks like a late Frank Lloyd

Wright building: the flat roof is comprised of five large circles covered with pebbles. "The neutrality of the texture almost makes the roof disappear in the landscape," Bruder explains. "It's like camouflage." He calls the roof the house's "fifth facade."



THE JAUNTY CHARMS of the master bedroom, left, with its lacewood and brushed-stainless-steel bed by Warren Fenzi and Elve bedding by Zofia Rostad, are offset by classic touches such as the Charles Eames chair and ottoman and the molded plywood chair by H. V. Thaden (1947). **IN THE BATH**, below, the blue Spiral chair from the Bradbury Collection in Los Angeles is by Louis Durot. The fiberglass bathtub was designed by Bruder. The fused-glass Rondelay is by Frances and Michael Higgins.

A steep driveway takes you down to the house, which throws a cold shoulder to the street; the front is two solid curved walls with one opening. The surprise comes when you pass through the portal, a 7.6-foot-tall thick glass door that pivots beneath a brushed-aluminum canopy. Suddenly you leave the world of 107 degrees Fahrenheit heat and enter a realm cooler than the surface of the moon. You feel as if you are inside a wide-angle camera lens. "This house is about going to the light, the cool north light, to complement the desert heat," Bruder says. The moment you open the door, you are drawn to an 80-foot curved glass wall in front of you. "Normally, you would have a boundary around a window," Bruder observes of this glass expanse, "but here you are on a ledge cantilevered over the land. It's all window and no boundary." All you see is the valley and the dramatic McDowell mountain range in the distance. The middle distance—the floor of the valley—disappears. Three skylights, a round clerestory, slot windows, and 51 square apertures also provide unexpected sources of light. Some of the squares are placed nearly six feet off the ground, at eye level for the husband; others are about 5 feet up, eye level for the wife. The squares turn the views of the landscape into miniature paintings.

"I tried to eliminate the boundaries that stop your eye," Bruder says. Why the circles? "I was trying to create a liquid space for the enjoyment of the furniture. The collection is about organic, sculpted forms. I like to think about the big picture," he says. "I want to be known for my ability to be a great asker of questions and searcher for answers."



“I tried to eliminate the boundaries
that stop your eye”

—Will Bruder



BRUDER, EVER THE perfectionist, chose the placement of the windows on-site during construction. Each square frames a different view, turning it into a miniature landscape painting. Sources, see back of book.



Fritillaria meleagris

This tiny checkered lily reminded Vita Sackville-West of "crushed discarded grape-skins." Best planted in masses, it thrives in meadows and lawns.

Cosmos atrosanguineus

A tropical cousin of the familiar annual cosmos, this Mexican import—whose Latin name means “black blood”—carries the scent of hot chocolate.



night shades

These dark beauties add a mantle of evening glamour to daytime beds

BY STEPHEN ORR PHOTOGRAPHED BY CHRISTOPHER CAMERON BEANE



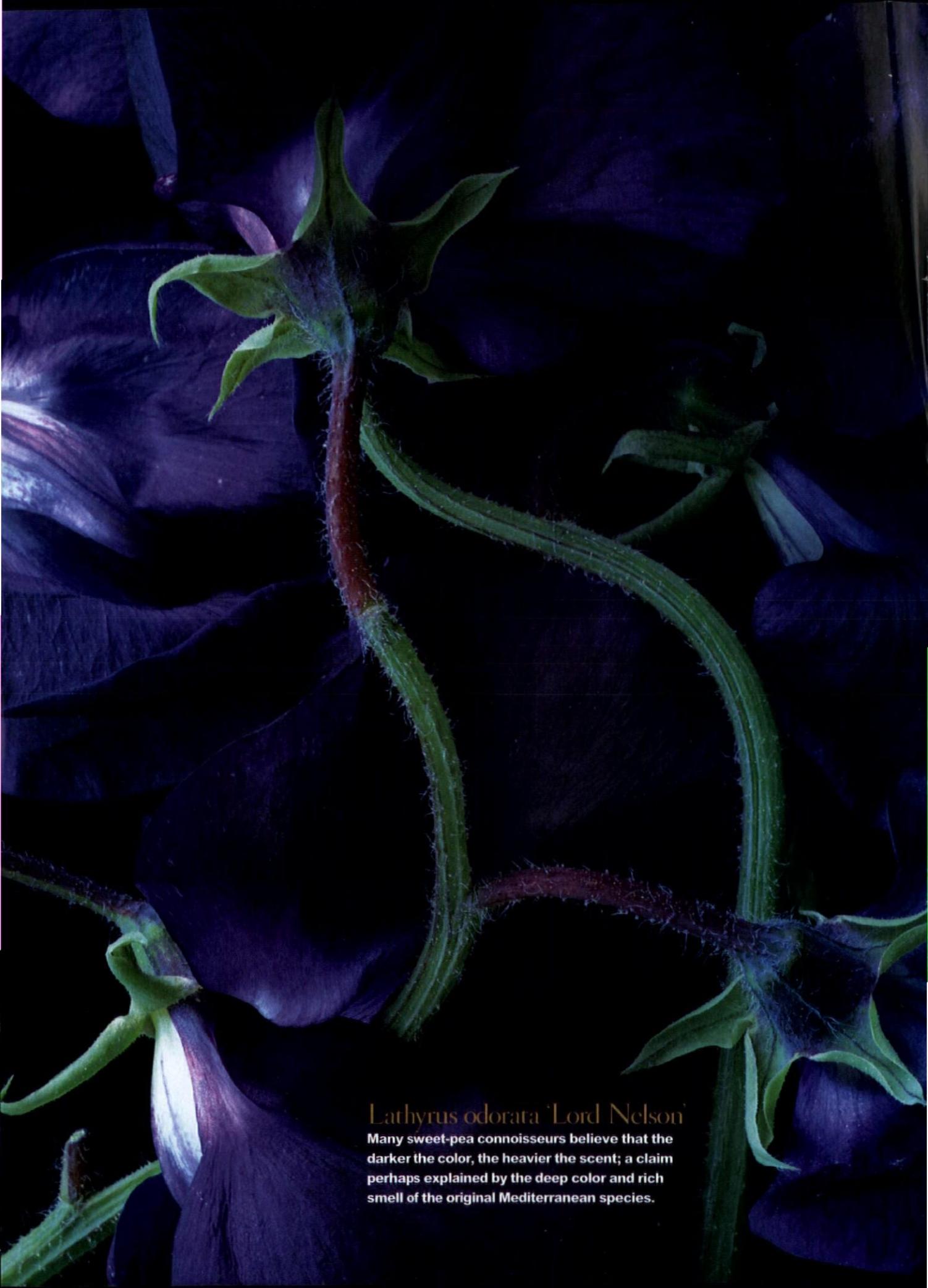
Fritillaria persica

The dusky bell-shaped flowers and tall, upright growth of the Persian fritillary (actually from Turkey) add a distinct if somber presence to the early summer border.

Paphiopedilum Maudiae 'Coloratum'

Some people believe that lady's-slipper orchids display markings—like glossy black dots, which resemble fly eggs—to attract pollinators. Such adaptations delighted Charles Darwin, who began his study of evolution with orchids.





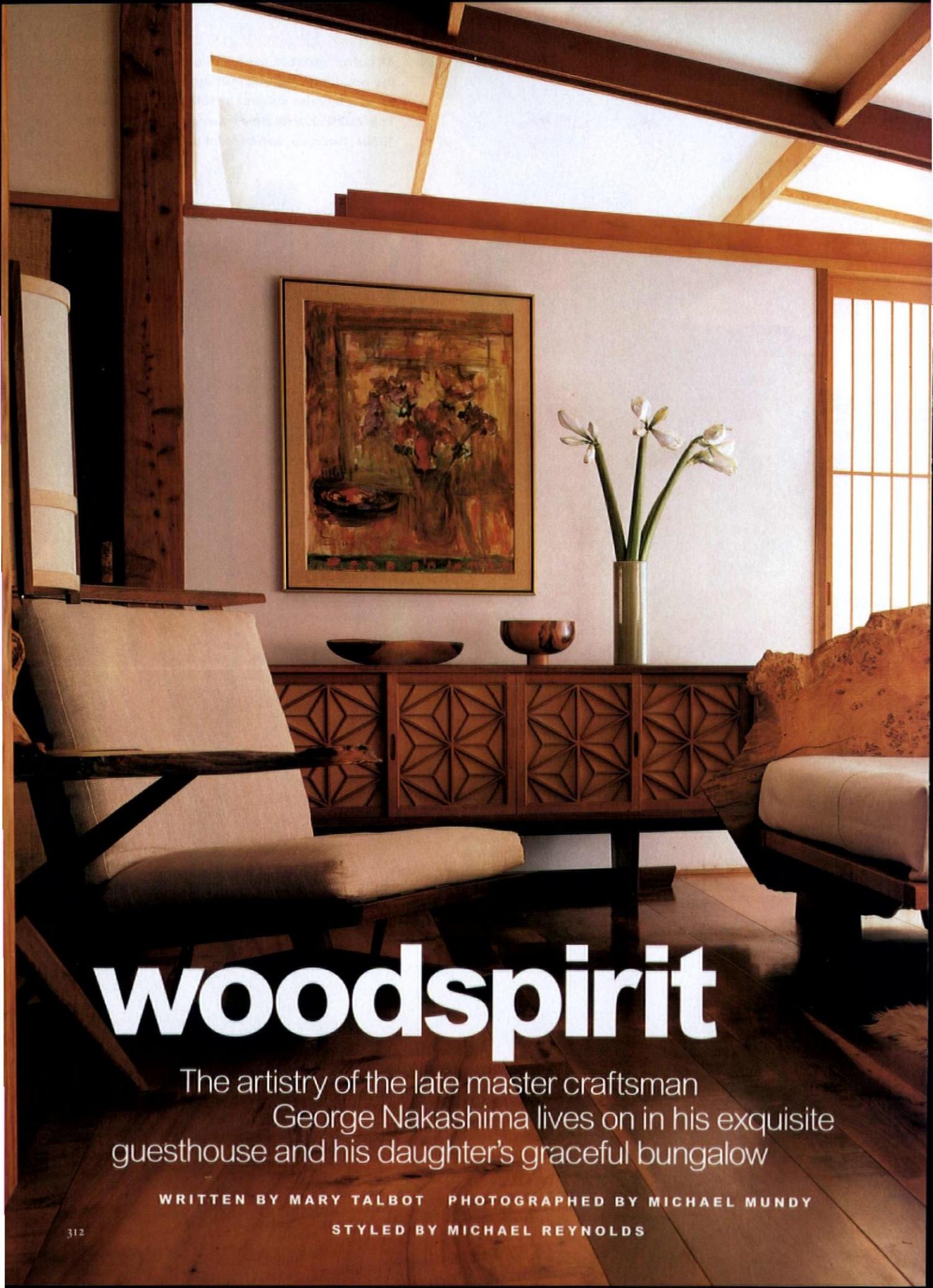
Lathyrus odorata 'Lord Nelson'

Many sweet-pea connoisseurs believe that the darker the color, the heavier the scent; a claim perhaps explained by the deep color and rich smell of the original Mediterranean species.



Tulipa 'Black Parrot'

All parrot varieties exhibit this jagged flamboyance—the result of a genetic mutation—which made them a favorite subject of 16th-century painters. This cultivar, a relative newcomer, is from the 1930s. Sources, see back of book.



woodspirit

The artistry of the late master craftsman
George Nakashima lives on in his exquisite
guesthouse and his daughter's graceful bungalow

WRITTEN BY MARY TALBOT PHOTOGRAPHED BY MICHAEL MUNDY

STYLED BY MICHAEL REYNOLDS

AS IN TRADITIONAL Japanese homes, George Nakashima chose an austere, light-reflecting background to set off the spectacular details of the Mountain Villa. A sofa bed, with its mountainous head of English oak burl, anchors the sitting area.



i

NJAPANESE CUSTOM, the skill and reputation of a great artisan thrive with his lineage. A master craftsman can die content, knowing that he has bequeathed his knowledge and the sum of his work to the next generation. And so it was with the late Japanese-American furniture maker and architect George Nakashima, whose extraordinary Shaker-Japanese designs are paens to what he called the "soul of a tree." Nakashima passed on his way with wood to his eldest child, Mira Nakashima-Yarnall. And to his entire family, and all visitors to his Bucks County, Pennsylvania, compound, he left an exquisite house known as the Sansō, or Mountain Villa.

Completed in 1978 and modeled on the summer homes of the Japanese bourgeoisie, the Mountain Villa is Nakashima's last and most traditionally inspired building. "It was his swan song," says Nakashima-Yarnall, an architect and furniture designer who runs the business her father started 54 years ago. "He used the finest materials and installed some of his greatest work here."

In true Japanese style, the small space serves many purposes elegantly, fusing formal and private life. "This is where we have parties, tea ceremonies, Japanese-style baths—all the special occasions we observe as a family," says Nakashima-Yarnall. A sofa bed, rendered in free-form walnut burl, turns the villa into a guesthouse. The tea room doubled as a Buddhist temple in 1997, when Zen master Eido Tai Shimano-Roshi performed Nakashima's seven-year memorial ceremony. The Japanese bath bears a very personal Nakashima signature: a boomerang-shaped tub decorated with designs by his son, Kevin, and each of his grandchildren.

Like a great Japanese building, every detail of the Sansō strives for aesthetic purity, and many of its most luxurious elements are extremely subtle. The random-width floorboards are black walnut interspersed with bloody birch, a



NAKASHIMA'S MAGNIFICENT
dining table of book-matched
English walnut surrounded
by Conoid chairs, above,
needs no decoration.

THE SIDE TABLE'S delicate
legs, right, are a foil for the
rugged free-form burl top
and a gnarly lamp base.
Behind it is a cabinet
Nakashima designed for the
Odakyu department store
in Tokyo. **FURNITURE**
GROUPINGS, opposite
page, turn one room into
several. The Greenrock
ottoman by the fireplace
was originally designed for
Happy Rockefeller.







a passion for

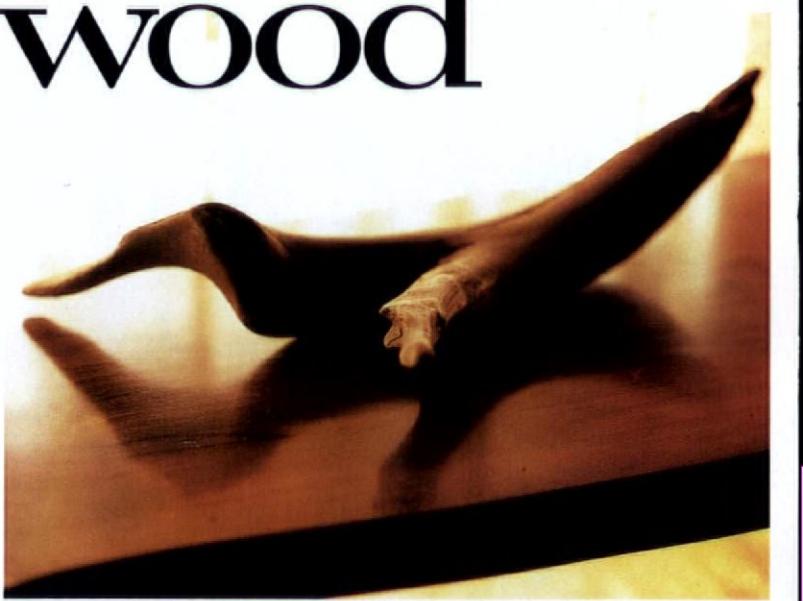
10,000 pieces of lumber filled George Nakashima's studio during his career. Each, he said, had a distinct personality. Today there are even more, including many Nakashima selected, purchased, and seasoned himself.

10 years or more may pass before a board from the Nakashima inventory is selected for its particular characteristics. Where others saw a slab of walnut with a yawning hole as useless lumber, Nakashima envisioned an unexpected top for a coffee table.

6 woodworkers, 3 finishers, and a wood selector are among the dozens of experts through whose hands a single piece of Nakashima furniture must pass before it is complete and released from the Bucks County studio.

400 pieces of Nakashima furniture are produced every year by Mira Nakashima-Yarnall and the artisans in her late father's studio. Hundreds of designs are already in the family archives, and Nakashima-Yarnall has added 13 of her own.

WOOD



luminous, crimson timber. Knobs on a utilitarian wall cabinet are superb hunks of a rare maple burl. The dining table, a focal point of the house, consists of a pair of magnificent book-matched slabs of English walnut, joined with Nakashima's trademark butterfly joints in contrasting rosewood—a technical element incorporated into the design for beauty's sake.

IN THE HOUSE THAT Nakashima built for his daughter, the mahogany Steinway, opposite page, top, was refurbished to honor the tree it was made from. Its varnish removed, the wood was rubbed with oil to bring out the luxurious grain. **A SCULPTURAL** piece of driftwood perches on a bench, opposite bottom. **THE DINING ROOM** table in Persian walnut, below, is flanked by a matching wall shelf and a print by a family friend, the late Ben Shahn.

If the Mountain Villa symbolizes Nakashima's material endowment to future generations, the building he designed and built across the road in 1970 had a different function. "It was a trick," Mira muses, to lure her back home to become his apprentice and workmate. And it worked: Nakashima-Yarnall raised four children there, and lives in it today.

Inspired by the Katsura Rikyū, in Kyoto, a seventeenth-century imperial residence built partly on stilts, Nakashima set the front of the house on pylons and attached a gracefully bowing deck. Inside, the rooms are a celebration of the inner life of trees. But while lumber is the centerpiece of this house, not everything is built of it. "Dad had a theory that if the design is good enough, it doesn't matter what materials you use," says Nakashima-Yarnall. The humbler elements of the

house serve as foils for the treasures that dominate. Unfinished plywood walls set off hanging cabinets in lustrous cherry; stone-colored vinyl flooring makes a subtle backdrop for stair railings of curly maple. The furniture, a hodgepodge of castoffs and new pieces from the Nakashima showroom and workshops, comes together harmoniously, precisely because it all springs from the same—or related—minds and hands.

For Mira Nakashima-Yarnall, the only thing missing is a son or daughter returned to the family fold. "It would be so nice if one of them came home to work," she says wistfully. Perhaps, like her father, she'll have to build them a house. ☀

MARY TALBOT, formerly executive editor of *Tricycle: The Buddhist Review*, is a writer in New York City.



the king and



From mirrored mosaics to gilded statuary, the splendors of the royal court of Siam lived again—for a few weeks, at least—on the film set of *Anna and the King*



JODIE FOSTER, as the English governess Anna Leonowens, takes a cue on the movie's lavish Siamese palace set.

BY INGRID ABRAMOVICH PHOTOGRAPHED BY BRIGITTE LACOMBE

ah!



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ODGERS AND Hammerstein gave it their best try in *The King and I*, but neither Broadway nor Cinemascope could convey the gilt-encrusted opulence of Siam's grand palace in the reign of King Mongkut. But earlier this year, the nineteenth-century Siamese court, in all its glory, was again in session, this time on the grounds of a Malaysian golf course. Hollywood, you see, is trying once more: the seven-acre palace was a set for *Anna and the King*, a non-musical starring Jodie Foster as the tart British governess and Chow Yun-Fat, the Sean Connery of Hong Kong, as the Siamese Lord of Life. The producers hoped to shoot on location in Bangkok, where many of the original palace exteriors are intact, and re-create the royal interiors with equal parts period research and Hollywood creative license. But the Thai government rejected three scripts; screenings of *The King and I* are, in fact, still banned. (Something about Yul Brynner's singing, and, as his character would say: "Et cetera, et cetera, et cetera.") Enter Luciana Arrighi, the Oscar-winning production designer of *Howard's End* and *Remains of the Day*. Add 1,200 construction workers, including fresco artists, carpenters, engineers, and Thai sculptors, plus plenty of gold-painted polystyrene, and presto: the biggest outdoor movie set since *Cleopatra*. To get the details right, a descendant of Mongkut (impressive until you recall the king had 82 kids) was on the set. He taught the crew how to polish the palace's marble and wood floors Thai-style, using coconuts and banana leaves. More than 4,000 square feet of real marble were bought for the set; \$450,000 was spent on plants alone. Entire buildings were constructed and bedecked with mirrored mosaics and Asian antiques. Some 500 gilded statues of Buddhist deities glimmered in the afternoon haze. The illusion dazzled even the film's stars. "When we came through the gates for the first time," says Foster, gazing out on a cluster of golden *chedi* domes, "there was an audible 'Wow.' "

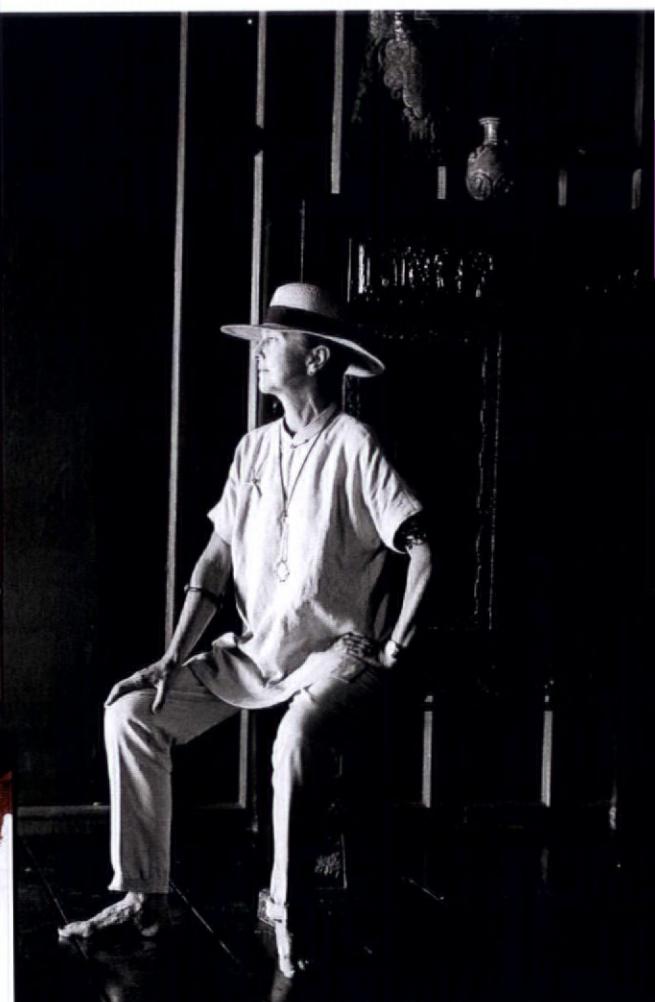
grand illusion

On location with *Anna and the King*



IT TOOK SIAM hundreds of years to build the Grand Palace," says Andy Tennant, director of *Anna and the King*, the upcoming 20th Century Fox epic. "It took us twenty weeks." Clockwise from above: The palace set, once a weedy meadow, encompassed seven landscaped acres with soaring *chedi* monuments, a Buddhist temple, the king's quarters, and a pair of massive *yaksa* statues standing guard. Actress Bai Ling, playing the concubine Tuptim, arrives in a gilded palanquin. Production designer Luciana Arrighi did extensive research in Thailand. The open-sided children's pavilion. Malaysian extras in Thai costume await their cue. An Asian elephant—one of 19 on set—navigates the back lot. Producer Lawrence Bender (*Pulp Fiction, Good Will Hunting*) initiated the film as a vehicle for Hong Kong actor Chow Yun-Fat, here with co-star Jodie Foster. Photographed on location in Ipoh, Malaysia, last June.







ARRIGHI'S SET for the office of the Kralahome, the Siamese prime minister, opposite page, features frescos in aged turquoise, blue, and gold. In Siam, all furniture was low, so no head would be higher than the king's. Here, extras portraying scribes recline on a carved Thai table. Against the wall stands an altar covered with candles, antique statues of the Buddha, and egg-shaped flower arrangements called pooms. A set mural, above, depicts the Ramakien, the Thai version of the Indian epic of the triumph over evil, the Ramayana.







MOVIE DESIGNERS gave Anna a traditional wooden Thai house on the palace grounds but furnished it, left, to reflect Bangkok's heyday in the 1860s as a busy Eastern port. The antique Chinese wedding bed is carved and painted wood; the bed is draped with Indian saris and Kashmir shawls. Thai artisans were set-production stars, crafting elaborate mirrored mosaics and sculpting 500 statues of the Buddhist mythological figure Garuda, above, out of polystyrene (which was later painted gold). They also carved thousands of pieces of fruit into ornate shapes for the film's banquet scene.



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SOURCES

WHERE TO BUY IT



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COVER

Flowers and vase, Takashimaya, 693 Fifth Avenue, NYC 10022. 212-350-0110.

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Juan Montoya Design, 330 East 59th Street, 2nd Floor, NYC. 212-421-2400.

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DOMESTIC BLISS

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Page 63, Paris writing table by Maxine Snider and **Mariano chair** by Michael Berman Furniture for Profiles, NYC. 212-689-6903. Available through architects and designers. **Sony VAIO z505SX SuperSlim Pro**, \$2999, Sony Electronics Inc. 888-315-SONY. **Satin evening bag**, \$530, Bulgari. 800-BULGARI. **Black South Sea pearl and diamond ring set in platinum**, \$14,000, **white South Sea pearl and diamond ring set in platinum**, \$16,000, **two-strand black South Sea pearl necklace with diamond flower clasp** and **multi-colored black South Sea necklace**, Mikimoto, for store locations, call 888-701-2323. **Platinum paisley pin** by Suna, \$13,200, Shreve & Co. For store locations call 800-5-SHREVE. **Armadillo half-moon flask**, \$345, **hand-hammered sterling silver cup**, \$455, and **small sterling-silver bowl**, \$500, all from the John Hardy Collection, ViewPoint Showrooms. 800-254-2737. **1999 perfume bottle**, \$600, Cristal Saint-Louis.



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387-5707. Custom-made sterling-silver twig spoon, Ted Muehling Inc., 47 Greene Street, NYC 10013. 212-431-3825. **Wooden bowls**, Shi, 233 Elizabeth Street, NYC 10012. 212-334-4330. www.shi-nyc.com. **Glass jars**, \$18 each, Takashimaya, 693 Fifth Avenue, NYC. 212-350-0100.



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Nancy Corzine, NYC. 212-223-8340. Available through architects and designers.

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Target. 800-800-8800. Assortment of items varies per store.

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North Bennet Street School, 39 North Bennet Street, Boston, MA 02113. 617-227-0155. www.nbs.org.

COLLECTING

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Herman Miller. 800-646-4400. www.hermanmiller.com. Knoll. 800-445-5045.

REDISCOVERIES

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Galerie Alexandre Biaggi. 331-44-07-34-73. Yves Gastou. 331-53-73-00-10.

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All vineyards in the Napa Valley of California. Pahlmeyer. 707-255-2321. Staglin Family Vineyard. 707-963-1749. Mason, available at Acker Merrill, NYC. 212-787-1700. Fife, Fife Winery. 707-463-1534. Also available from North Berkeley Wine, 1505 Shattuck Avenue, Berkeley, CA 94709. 510-848-8910. Napa Wine Company. 707-944-1710.

FIRST PRINCIPLE

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Woven sterling-silver beakers, Czarina Le Sporting D'Hiver, 4 avenue Princesse Alice, 98000, Monte Carlo, Monaco. 37-792-16-19-89. **Scented candles**, Slatkin & Co., 131 East 70th Street, NYC 10022. 212-794-1661. www.slatkin.com. Available at Neiman-Marcus and Bergdorf Goodman.

THE ALCHEMIST AT HOME

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Interior Designer Howard S. Slatkin, Howard S. Slatkin Inc., The Offices of Interior Design, 214 East 52nd Street NYC 10022. 212-759-3600. Scented candles throughout by Slatkin & Co., 131 East 70th Street, NYC 10022. 212-794-1661. www.slatkin.com. Available at Neiman-Marcus 800-937-9146, and Bergdorf Goodman, 800-558-1855. All flowers and plants by Randi Costa, creative director, Takishimaya, 693 Fifth Avenue, NYC 10022. 212-350-0110.

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69th Street, NYC 10021. 212-688-1660.

Dell laptop computer, www.dell.com.

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Antique chandelier, Baccarat. 800-777-0100.

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Pages 286-287, Dragons of Walton Street Ltd., London. 011-44-171-589-3795.

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the closet, **Lyme Park wallpaper**, Cowtan & Tout. **Bedding**, E. Braun & Co. NYC. 212-838-0650.

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Cherry bowl by Philip Moulthrop and **maple bowls** by Ed Moulthrop, Materia/The Hand & Spirit Gallery, 4222 North Marshall Way, Scottsdale, AZ. 480-949-1262.

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Higgins Glass Studio, 33 E. Quincey Street, Riverside, IL 60546. 708-447-2787.

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Fritillaria meleagris, Fritillaria persica, **Tulipa 'Black Parrot'**, McClure & Zimmerman, Friesland, WI. 920-326-4220.

Old House Gardens—Heirloom Bulbs, Ann Arbor, MI. 734-999-1486. **Cosmos atrosanguineus**, Joy Creek Nursery, Scappoose, OR. 503-543-7474. **Wayside Gardens, Hodges, SC**. 800-845-1124. **Paphiopedilum**, Sunswep Laboratoires, Studio City, CA. 818-506-7271. J.E.M. **Orchids**, Delray Beach, FL. 561-498-4308. **Lathyrus odorata 'Lord Nelson'**, Select Seeds Catalogue, Union, CT. 860-684-9310. Thompson & Morgan. 800-274-7333.

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